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**MIRZĀ KHĀN'S GRAMMAR OF THE BRAJ
BHĀKHĀ**

Visva-Bharati Series No. 3

A GRAMMAR OF THE BRAJ BHAKHA

by

MIRZĀ KHĀN (1676 A.D.)

*The Persian Text critically edited from original MSS., with an
Introduction, Translation and Notes, together with the
contents of the Tuhfatu-l-Hind*

by

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With a Foreword by

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FOREWORD

The present work is an interesting specimen of Indo-Moslem literature which is important from various points of view. It is, to start with, the product of a new type of humanism which arose among Indian Musalmans in the 16th and 17th centuries, the attempt of Akbar the Great to bring about a synthesis of the old culture of India with that (mainly Persian) brought in by the early Muhammadan invaders of India supplying the immediate impetus and inspiration. When the young and virile Arab race destroyed the effete Byzantine rule in Western Asia and the Sasanian empire in Persia and established an Arab empire at Damascus and subsequently at Baghdad, the culture of the Hellenistic world united with the monotheism and practices of Islam and became a great civilizing force in the Near East, a great conservator of ancient learning and science as well as an adventurer in the quest of knowledge. A veritable renaissance of science and learning, comparable only to the European Renaissance of the 15th and 16th centuries, was inaugurated by Islam at Baghdad and elsewhere, which continued for some centuries from the 8th century onwards. Investigation started in the world of both Nature and Man. Arab explorers and geographers extended the bounds of civilized enterprise and trade. Arabic-using scholars sought to find out all that was worth preserving for the good of humanity, and philosophers and others busied themselves with human experience and human conduct, with the sciences and with philosophy. As an epitome of the scope of this early period of intellectual renaissance under the banner of Islam may be mentioned the encyclopædic *Fihrist* of Muḥammad Ibn al-Nadīm al-Baghdādī (died 995 A.D.). A younger contemporary of this scholar was the illustrious Abū Rayḥān al-Bīrūnī of Khwārizm (Khiva) (973-1048), whose *Al-Taḥqīq al-Hind* is the first scientific treatise on the culture of the Hindus based on first-hand information and research, which after the slumber of a long number of centuries rekindled the torch of scientific curiosity about remote and civilized peoples which was first lighted by the Greeks (and also by the Chinese independently of the Greeks), as a result of which the world has been enriched by works like the *History* of Herodotos. Al-Bīrūnī's work on India is a mine of precious information, assiduously gathered by reference to original sources and sympathetically presented, on the civilization and thought of the Hindus in the 10th and 11th centuries A.D., and is in the direct line of the lost *Indika* of Megasthenes, forming a chronological link between the Greeks and recent Western investigators on the subject.

The Turk came to India as a conqueror and an image-breaker, filled with zeal of the knights of God who were fighting His battles against the infidel. He compromised with his Hindu subjects when he

found he was to stay and rule—he made a gesture of advance in this compromise by continuing for a time the Hindu designs on his coins, even when these were iconic, and by translating into the Hindus' language the words of his Arabic creed as *Avyaktam ekam, Muḥammada avalāra* which he stamped in Indian letters on some of his coins. But he would not care for the civilization or thought of his Hindu subjects, for which he had generally a devout monotheistic Muhammadan's contempt, and on occasions an awed sense of something deep and mysterious actually existing behind all the caste-observances and ritual with images, and behind the ways of the Yogis, which struck him at first sight only as mummery and unholy usages of the infidel. The Turkish conquerors might consult a Brahman astrologer or a Yogi here and there, but during the first two or three stormy centuries of conquest there was not much scope in the *ordu* or the camp (and court) of the Turks for sympathetic study of Indian ways. A handful of believers in a land of *Kāfirs*, it would not be in keeping with their sense of prestige and discipline either, to do so. Gradually the Turk disappeared among the masses of the Indians, considerable numbers of whom adopted the faith of the conquerors, became their brothers in faith and brothers in arms, and so swamped them by their superior numbers. The Persian, Afghan, and other foreign Musalman followers of the Turks shared the same fate. The strong arm of the Turk became a memory and a name: the newly-born Indian Musalman inherited the traditions of the Turk as the strong conqueror. Although this new Indian Musalman element was frequently strengthened by fresh foreign blood in the shape of streams of Turki, Afghan, and Persian adventurers which flowed into India, the basic tone in the formation of a Musalman culture and a Musalman mentality in India was supplied by India herself. Before the coming of the Moguls under Babar, the Indian Musalman had established his position as a noteworthy element among the *peuplades* of the land, and he was busy absorbing all in-coming foreigners. Musalman culture in India could no longer look upon the native Hindu culture of India as something distant or foreign, or something alien to its own life.

This was the position in the 16th century. The spirit of Abū-l-Fazl was quite different from that of Al-Birūnī. The spirit of the earlier scholar was that of research into the ways and thought of a foreign people, while Abū-l-Fazl's object was the description and exposition of the life and thought and world of ideas of the bigger section of the people for the benefit of the élite, the upper class, who were to a large extent of foreign blood, it is true, but who nevertheless were more or less familiar with the life and thought of their Hindu neighbours and were keenly interested in them. There was also in this attitude an eye on the cultured Muhammadan world outside,—especially in Persia, in Central Asia, and in Turkey, which countries could be approached through the Persian language: there was a desire to hold forth the marvels of the land of Hindustan which boasted of a cultured Moslem population as well. This attitude of the 16th, 17th and

18th century Moslem writers towards the native culture of India has continued to our day : the position is best illustrated by that of an Indian Musalman student from Hyderabad-Deccan whom I had found in the drawing room of a students' hostel in London, discoursing with great gusto on the miraculous powers of the Hindu Yogis of his country, before an interested group of British and continental young men.

This attitude of the Indian Musalmans, largely Indian and partly foreign in blood, the foreign element wholly absorbed and Indianized, was not one of mere idle curiosity or good humoured tolerance ; it was scientific as well. The *Ā'in-i-Akbarī* of Abū-l-Fazl is an official document of highest importance ; it is the first of official gazetteers on India, the prototype of English official and semi-official literature on the subject. Apart from its administrative, revenue and trade details, which form a sort of official blue-book for Akbar's reign, the portions dealing with the various aspects of Indian civilization are a scholar's compilation, written by an Indian mainly for a certain section of Indians and for those foreigners who would feel an interest in the subject. The language employed, Persian, is but secondary : nowadays a Hindu or a Muhammadan scholar in India trained in English will write a book on Hindu or Muhammadan history or culture in English, and usually not in the vernacular, although few Englishmen would read it. The home-language of the Moguls from the time of Akbar onwards was some kind of Hindi dialect—Braj, or an early form of Hindustani,—but Persian was employed for any written communication or order or report, or history, and for belles-lettres. Vernacular literature was encouraged, during the 16th and 17th centuries, only as a side-show. Verses in Braj-bhakha ascribed to Akbar are to be found in Hindi anthologies, and there is an evidence that Aurangzeb himself composed distichs in the vernacular. Aurangzeb himself was interested in the proper orthography of Hindi words in the Persian alphabet, the official script ; he was the first known reformer of Hindustani spelling (See *Introduction*, foot-note, p. 3).

Mirzā Khān Ibn Fakhrū-d-Dīn Muhammad, the author of the *Tuhfatu-l-Hind*, composed his interesting and important work sometime before 1675 A.D. (see p. 12 of the *Introduction*). The *Contents* of his work (as given in pp. 12-32 of the *Introduction*) indicates its scope ; and we may be quite certain that all the various topics treated in the work interested the Musalman nobility and court circles of the Mogul court at the end of the 17th century. A treatise in Persian, with a scientific aspect, would be quite welcome to the elegant world of the court ; and as Urdu poetry was still in its infancy, an introduction to the language, metrics and rhetoric as well as the subject-matter of the current vernacular poetry in Braj-bhakha which had cast its spell on the princes and noblemen of the Indian Musalman court of Delhi and Agra, now Mogul or foreign only in name, would not be unwelcome. Hence this treatise with its painstaking exposition in Persian of the pronunciation of Braj-bhakha, on its proper transcription (the author takes considerable pains to get over the

inadequacy of the Perso-Arabic script for Hindi) and its stray notes on the Grammar of the language—which forms the Introduction to the entire work ; with its section on Braj-bhakha Prosody (including Rime), on Rhetoric, and on the subject-matter of Braj love-poetry—the types of men and women in love (nāyaka-nāyikā-bheda), etc. ; on Music (including the various kinds or styles of songs, and the Rāgas and Rāginis, and with sections on Persian Music, cultivated side by side with the Hindu music in the Mogul court) ; on Erotics and sexual science, the popular ‘Kok-shāstar’ of Northern India, studied with considerable interest in a self-indulgent courtly circle ; and finally, on ‘Sāmudrik’ or palmistry and phrenology. This is followed by a Hindi-Persian dictionary of over 3,000 words.

The author appears to have shown his originality in the section on Pronunciation and Orthography and Grammar, and in the Dictionary. For the rest, there were Hindi (or Braj) treatises in plenty to draw from. But in the portions on the sounds of Hindi and their representation by means of Perso-Arabic letters, Mirzā Khān shows himself to be a careful observer. He has a difficult task to perform, viz. to make intelligible the sounds and symbols of Hindi to a person who is supposed to know only Persian. His observation is careful, but his deductions and definitions are not strictly scientific—they are ‘popular’. For example, $\text{d} = d$ he calls *dāl-i-khafīfah* or ‘lighter’ *d*, but the aspirate $\text{d} = dh$ is described as *dāl-i-saqīlah* or ‘heavy’ *d*, the cerebral $\text{d} = \text{ḍ}$ as *dāl-i-musqīlah* or ‘*d* rendering itself heavy’ and the aspirate cerebral $\text{d} = \text{ḍh}$ as *dāl-i-asqal* or ‘heaviest’ *d*. These terms ‘light’, ‘heavy’, etc. are as wide of the mark as ‘hard’ or ‘soft’, or ‘strong’ or ‘weak’, in the vague descriptions of unfamiliar sounds given in English and other European grammars of Arabic, Hindustani and other eastern languages. But Mirzā Khān’s analysis of the sounds is well worth a careful study ; and it is to be hoped that this portion of his *Tuhfat* will be made available to students of Phonetics and Indo-Aryan linguistics, by Mr. Ziauddin, our present editor, or some other scholar. It is interesting to note that Mirzā Khān has observed the aspirates $\text{m} = mh$, and $\text{n} = nh$, and $\text{l} = lh$ as single sounds, and that he has noted two kinds of nasalization—one, a full nasalization which he indicates by ḥ (styled *nūn-i-maḡhnūnah*) and the other is probably a kind of ‘reduced nasal’ which he calls *nūn-i-munawwanah* differentiated by the editor as ḥ . Mirzā Khān’s anxiety to see that his Hindi words are not misspelt makes him remarkably painstaking, for he gives after each Hindi word in his text (written, of course, in the Perso-Arabic character) a full spelling of the word, naming each letter with the distinctive name he has invented for it—an elaborate and an exceedingly tedious process.

The present work includes only the section on ‘the Grammatical Laws of the Bhakha’, forming Section II of Chapter IV of the Introduction of this big work. The various sub-sections enumerated in the List of Contents (on pp. 13-14) fully explain its scope. The Sanskrit grammatical terms as applied to Hindi of the 17th

century are interesting. The important topics are touched, and although this section is not very long (barely 16 pages in the present edition), it compares favourably with the oldest grammars of Indo-Aryan vernaculars written by European writers (e.g. the Hindustani Grammar of Jakob Josua Ketelaer, and the Bengali Grammar of Padre Manoel da Assumpçam, both published in 1743, the first from Leiden and the second from Lisbon).

The Braj-bhakha grammar in the *Tuhfat* would appear to be the oldest grammar of a Modern Indo-Aryan vernacular that has so far come to light. The same may be said of the Dictionary. When Mr. M. Ziauddin of the Visva-bharati told me about the *Tuhfat*, it interested me greatly, and the care taken by the original author in transcribing the Hindi words appeared to me to be a specially valuable feature of the work. Mr. Ziauddin thought of publishing the vocabulary only, but at my suggestion he took in hand the grammar as well. I repeat the hope that he will soon take in hand the section on Orthography and Prosody (including also Rime). This will give us some materials of unique value for studying the linguistics of Hindi, particularly the phonetics and phonology of the Hindi of the late medieval period.

Mr. Ziauddin has done his editing and translating work conscientiously and has taken pains over his *Introduction*, which tells us all that can be known about the author and all that is worth knowing about the work. He deserves (with the Visva-bharati which is publishing the work) the thanks of students of Indian linguistics for making this work available, at least in some of its parts (in the Grammar portion, and in the Dictionary which will be issued shortly). The work was previously referred to and used by Sir William Jones as early as 1784. Since then it has remained closed in its MSS. and has not been utilised by scholars. Through the labours of Mr. Ziauddin, Mirzā Khān speaks once more and tells us about the Braj-bhakha language and poetry, a subject in which he was thoroughly at home and which was so very near his heart.

The University, Calcutta,
February 1st, 1935.

SUNITI KUMAR CHATTERJI.

INTRODUCTION

The Grammar of the Braj Bhākhā, of which the Persian text and an English translation are here offered, originally forms part of 'the Introductory Chapter' of the *Tuḥfatu-l-Hind* by Mirzā Khān ibn Fakhrū-d-Dīn Muḥammad.¹ *Tuḥfatu-l-Hind* (lit., 'a Present from India'), was first referred to with some details by Sir William Jones, in his article 'On the Musical Modes of the Hindus', which he wrote in 1784 A.D.² In this article he has amply drawn upon the material supplied in the *Tuḥfat*, and introduces the work and the author to his readers thus: 'The Persian Book, entitled "a present from India", was composed, under the patronage of A'zam Shāh, by the very diligent and ingenious Mirzā Khān, and contains a minute account of Hindu literature in all or most of its branches; he professes to have extracted his elaborate chapter on music, with the assistance of Pandits, from *Rāgārṇava*, or Sea of Passions, the *Rāgderpana*, or Mirror of Modes, the *Sabhāvinoda*, or Delight of Assemblies, and from other approved treatises in Sanskrit'.³

THE PREFACE OF THE TUHFAT.

The MS. of the *Tuḥfat* that Sir William Jones studied, now belongs to the India Office Library (No. LXXVIII, 18×19½, ff.431, II. 15, p. 106), and has been kindly lent to the Viśva-bhārati for my use. The MS. bears ample notes on its margins in Sir William Jones' hand that show how minutely some of the chapters had been studied by him, specially those of the Grammar and Music and the last which is a Dictionary of the Hindī language. This MS. was presented to him, as stated on the fly-leaf, by a certain 'Alī Ībrāhīm Khālil, in 1199/1784 A.D. There is a seal under this statement which reads: 'Alī Ībrāhīm Khān Bahādur, 1783'. The MS. is written in fair nasta'liq and is dated by the scribe Shahr Yār Khān, on fol. 298a: 'Finished, 28th Rajab, 1182 A.H., Friday, three hours after sunrise'. Another date in a different hand, on the same fol. is: '16th Shawwāl, 1182 A.H.'. On fol. 431b the scribe concludes: 'Finished with utmost care in copying from and comparison with the original, on the 5th Zi-l-Qa'dah, 1182 A.H.'

¹ Lachmī Narāyan Shafiq has mentioned Mirzā Khān in his *Gul-i-Ra'nā*, گل رعنا, a Biographical Dictionary of Indian Poets, and this reference is perhaps the earliest yet known.

² Published in the 3rd Vol. of the *Asiatic Researches*, p. 65.

³ Other works mentioned by Mirzā Khān are, *Rāg-mālā* and *Sangit-darpan*. The latter was originally composed for Rājāh Mānsingh of Gwālīār, as its Sanskrit title *Māna-kutūhala* signifies. Faqīrullāh Khān translated it into Persian in about 1076/1666 A.D.

Mr. C. Rieu does not mention, we do not know why, the Grammar of the Braj Bhākhā in his list of the contents of the *Tuhfat*, although some catalogues have mentioned it. Nor does he refer to the 'Terminating Chapter' of the work, which is a Dictionary of the Hindi language and covers half its bulk. It seems that Mr. C. Rieu was misled by the ambiguous title of the last chapter 'Khātimah', and took it to mean the usual تمام شد of Persian works. In fact, three chapters and not two, as Mr. C. Rieu has mentioned, are wanting in the British Museum copy.

As stated in the preface of the *Tuhfat*, the work was composed during the reign of the Emperor Aurangzib 'Ālamgir : در عهد مینت خدیو کشورستان ابوالظفر معی الدین محمد اورنگ زیب (fol. 1b). The author has devoted about two pages to the eulogy of the king. All MSS. contain this identical praise of the king and agree thus far that the work was composed within the lifetime of 'Ālamgir. There is, however, this difficulty to be faced that some MSS. in their preface mention the prince A'zam Shāh as the patron of the author,¹ while others bear the name of the prince Mu'izzu-d-Din Jahāndār Shāh, along with that of Kukultāsh Khān at whose request the work is stated in such MSS. to have been originally composed. The brief praise of Kukultāsh Khān includes the phrase 'razi' i-Shāh' راضع شاه, i.e. 'the foster brother to the king', which determines the identity of Kukultāsh Khān as one who received his title 'Khān Jahān Bahādur Zafar Jang', in 1086/1676 A.D. As this title is not mentioned along with his name, Mr. C. Rieu infers the date of the work to be before 1086/1676 A.D.² Moreover the relation of foster-brotherhood with 'Ālamgir, rules out the other Kukultāsh Khān, named 'Alī Murād Khān, who is very liable to be confused with the former because of his foster-brotherhood and close intimacy with Jahāndār Shāh. This Kukultāsh Khān had governed the province of Multān, as Mr. C. Rieu has mentioned, in the name of the young prince Jahāndār Shāh and finally lost his life fighting for Jahāndār Shāh against Farrukh Siyar, in 1713 A.D. To complete the confusion, he had also received the same title of Khān Jahān, from Jahāndār Shāh, in 1712 A.D. The former Kukultāsh Khān, Malik Ḥusain Khawāfi, was distinguished as 'Ālamgiri, and used to boast of his foster-brotherhood with 'Ālamgir. Khāfi Khān in his narration of the events of 1094 A.H. says: 'He (i.e. Kukultāsh Khān) claiming relationship as foster-brother, used a language that does not become a gentleman'.³

بدعوی نسبت برادر رضاعی کلمات ناگفتنی بر زبان میآورد

¹ Sir William Jones has the following incorrect note in the margin against the word A'zam Shāh: 'Surnamed afterwards Bahāder Shāh, Muhhemmed A'adhem Shāh or A'azem 1678-1687, from introduction Hindy Literature'.

² Rieu's Cat., Vol. I, p. 62. Maāgīr-ul-Umarā, Vol. I, p. 798, 801 (1891). Maāgīr-i-'Ālamgīrī, p. 142.

³ Muntakhab-al-Lubāb, 1874, Vol. II, p. 299.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

احمد تدرب العالمين والصلوة على رسوله محمد وآله الطيبين
 اهدى همتين كويدست بده هيران محمد ميرزا خان ابن محمد الدين محمد
 در علم ميمند في بلكشورستان فدا البان دفنا فرمان تبرنج
 صاحب نظراني اختر بروج لور كافي يشه بنده خورشيد هله دره
 ابوالظفر محي الدين محمد اوينك زيب بادشاه عالم خير صل الله تعالى
 كوه سلطانه واقافش على العالمين برده واحسانه بري مطالعون
 شهر يار والا تبارك لور محيط سلطنت كبريتي محيط سرزرد ولسط غلطي
 طراز نند و سيم خاني فرازنده كسر بر سلطاني خاقاني كلوسن

در

I may mention here that the statement in the Cat. of the Public Oriental Lib. at Patna that the author wrote the work 'at the request of Kukultāsh Khān for the prince Mu'izzu-d-Din Jahāndār Shāh', does not occur in the MS. preserved in that library, nor even the names quoted here. On the contrary it agrees with the India Office Lib. MS. and that of W. Pertsch's Cat. and contains the praise of A'zam Shāh. The Bodleian Cat. mentions Jahāndār Shāh as the son of 'Ālamgir which is also confusing. The year of the birth of Jahāndār Shāh, given in Mr. C. Rieu's Cat., 1071 A.H., is carelessly quoted as the year of the birth of Mirzā Khān, in the India Office Cat. of 'Two Collections of Persian and Arabic MSS.', 1902, p. 59. In this Catalogue the name of the author is given as Mirzā Muḥammad ibn Fakhrud-Din Muḥammad, while the MS. itself has Mirzā Khān ibn Fakhrud-Din Muḥammad.

As regards the actual patron of the author, I think, Jahāndār Shāh and Kukultāsh Khān's names are both later insertions in the preface. While, on the other hand, there is no apparent reason why A'zam Shāh's name should have been substituted for that of Jahāndār Shāh. A'zam Shāh was defeated by his brother Mu'azzam Shāh in the battle-field of Akbarābād in 1707 A.D., in which he lost his life. Mu'azzam Shāh ruled as Bahādūr Shāh for five years and his son Jahāndār Shāh succeeded him. It is obvious that A'zam Shāh's name could not have been put in later.

A'zam Shāh was a great patron of Bhākhā language and the poets who wrote in it. The poet Niwāj of the Doāb translated the Sakuntalā of Kālidāsa into Bhākhā by his order. The verses of the Sat-Sai of Bihārī Lāl Chaube were arranged in the order in which they now stand, for A'zam Shāh's use, hence the name of the modern recension 'Sat-Sai A'zam Shāhi'.¹

¹ It may be noted here that Khān Mir Hādi, the Diwān of the prince A'zam Shāh, the patron of our author, was a scholar of Hindī language. His discussion with 'Ālamgir concerning the orthography of certain Hindī words should be of interest here. When after his imprisonment he was made the Secretary of the Dāru-l-Inshā he had a talk with the king about the transliteration of certain Hindī letters into Persian, which the author of the Maāgīru-l-Umarā (Vol. II, p. 38) has quoted from Khān Arzū. Khān Mir Hādi said: A (ا), though included in the Hindī alphabet is not used as a consonant letter in words. Instead of ا, ع, and ء, in Hindī they have a letter called 'kāna' کنا (कान = ङ) which they use as initial, medial and final. Out of these 12 vowels this kāna, i.e. अ, ङ, resembles in form and sound the Persian ا, الف. In the first period of Islamic rule in India, the translators and Persian authors wrongly used ه, ه for the original अ, for example, they wrote Bangālah and Mālwah for Bangāla and Mālwa. The king being convinced of this mistake, ordered his office-bearers that such words henceforward should be written with final अ and not ह.

Ālamgir also possessed some knowledge of Hindī as most princes learnt this language. He had in his court the following Hindī poets whom he patronized: Kālī-Dās Tribēdī, Ishwar, Sāmant, Krishna, Indrajit; and, the poet Tripāthī who served him in some other capacity. (The Modern Vernacular Literature of Hindustan, Sir G. A. Grierson, 1896, pp. 67-80.)

Nothing is yet known about the author himself. His name is differently given in different MSS. W. Pertsch's Cat. (1888, p. 83, No. 34 or 40, 224), gives the name as Mirzā Jān ibn Fakhrū-d-Dīn Muḥammad, while the British Museum Cat. (MS. No. ADD. 16, 868), and also the Bodleian Lib. Cat. (p. 1022b), give the name of the author as Mirzā Muḥammad ibn Fakhrū-d-Dīn Muḥammad, without any Khān or Jān.

In preparing the text of the Grammar I have used only three MSS., viz.: The India Office MS. (MS. A), the Asiatic Society of Bengal's MS. (MS. B), and the Oriental Public Library of Patna's MS. (MS. C). As the Patna Lib. MS. could not be lent, I brought a copy of the grammar portion of that MS. I have preferred to use the India Office MS. as basis for my collation as it happens to be the best of the three. The Patna Lib. MS. is not guilty of so many omissions as the Asiatic Society's MS. is, and, from the standpoint of its calligraphy, is the best written of the three, but that is a small comfort for the scribe seems to have had absolutely no idea of what he was copying.

SUBJECTS OF THE *TUHFAT*.

The *Tuhfat-ul-Hind* treats of the Hindī literature that existed on a variety of subjects of ordinary as well as of strictly academic interest, e.g. palmistry, dancing, music, prosody, rhetoric, lexicography, etc. and that had developed certain special characteristics among the people who spoke Hindī or Braj Bhākhā as their language. The work is fairly comprehensive in treatment; and, as an example of the study of Indian vernaculars by Muslim scholars, as also as a substantial contribution to the advancement of the particular language concerned, is of singular importance. One feels while going through the work that the author has tried to make sure that the Hindī language with all its fundamentals should be safe within the pages of this one book at least, even though all other literature on the subjects got lost or destroyed. The amount of study and labour poured on this work, considering the lack of material on which the author could draw, at least for some of his chapters, is undoubtedly tremendous.

One notable feature of the author is that he is very practical. He exclusively concerns himself with the practice and technique of the arts he deals with, and after having defined and explained the principles, he at once launches on detail and gives a full account of those principles as they function in their respective fields. It would be admitted that his work is not merely a translation or a compilation based on some Hindī or Sanskrit works, as earlier studies had mainly been. The *Tuhfat* does not only postulate what Hindī works contain

on the subjects concerned, but it is also a genuine and successful step towards assimilating their matter into Muslim literature and life. While authors before Mirzā Khān had been mostly mere interpreters of Indian culture, Mirzā Khān can claim the distinction of being both an interpreter and one who tried effectively to assimilate and master the vernacular and its literary graces, so that his community might be able to use these as vehicles for the expression of their newly-developed Indo-Muslim consciousness of a newly-found Hindu-Muslim intellectual atmosphere. The Muslim authors, who had stuck so far to the Persian language as their hereditarily received medium of self-expression, although Persian was no longer very natural to them, found out that their contact with Persian and its literary background had to a great extent been severed some time before, and that there was every reason for taking to the spoken vernaculars more seriously than heretofore. Such was indeed the advice that our great Urdu poet Saudā received and which made him finally give up composing verses in Persian and take up (Hindostānī) Urdū for the purpose.¹

The Muslims born in India and born mostly of mixed parentage had lost that natural and genuine control over the Persian language which alone could assure the literary worth of their work. They had already begun to feel their very ambiguous position between the current vernacular and their literary Persian. The vernacular had already been adopted and developed to serve as a medium for literary work. The Urdū poets had long begun to sing in Urdū and their prosody, the subject of their poetry, as well as their poetical devices like metaphor, allusions, etc. were, as was natural, borrowed wholesale from the Persian language. This procedure gradually Persianized the Urdū tongue. And just here it is where Mirzā Khān steps in to mend matters. He attempted to bring the Bhākhā or the current Hindī into closer touch with the Muslims. He tried to put before them the means of studying the Bhākhā literature. He gave them its grammatical laws, its prosody, rhetoric, music, and the subjects of its poetical treatment, manners of expression, conventions, the conception of love in Hindu poetry, and a dictionary of the current Bhākhā; but unfortunately he appeared rather too late.

Mirzā Khān's vocabulary proves that he deals with a language which is not strictly literary Bhākhā nor Hindī, but the colloquial Bhākhā. We find that the final *au* and *ai* (औ and ऐ), which are characteristic of literary Bhākhā, change into *a* (अ) and *ā* (आ) in the colloquial (Hindostānī), and which, as a distinct tendency, had been fast developing by the end of the 16th century. In modern Hindī or

¹ Thus Saudā quotes his words :

جو چاہے نہ کہ کہے ہند کا زبان دان شعر، تو بہتر اُسکے لئے ریختہ کا ہے آئیں
وگر نہ کہے وہ کیوں شعر فارسی ناحق، ہمیشہ فارسی دان کا ہوموردِ نعرین (سودا)

Urdū it is lately that we lost the Braj or Panjābī penultimate *y*, which was so strongly present in the old Urdū of the Deccan. We now say: *bolā* 'he said', *lagā* 'began', *kahā* 'said', but in the old Urdū we have: *boliyā*, for the Braj *boliyau*, *lagiyā*, for the Braj *lagiyau*, and such also are the words: *basriyā* 'passed away', *dekhiyā* 'saw', *sāvāriyā* 'decorated', *liyayā* 'brought', *bhariyā* 'filled', and *rakhiyā* 'kept', etc. These *-y-* forms are still used in the Panjābī.

Inshā-Allah Khān's Hindi tale رانی کبتکی bears examples of such words.

One very important step that Mirzā Khān took in the *Tuhfat* was the spelling of Hindi words according to a definite system of transliteration, which is explained at length in the Introductory Chapter. He compares the Hindi, Arabic, and Persian alphabets, points out the comparative lack of sounds along with such as are common to them. He reproduces in Arabic characters all peculiarly Hindi sounds (excepting *r* which he seems to have never heard), by distinguishing them by diacritical marks and with designations that suggest the required change in pronunciation. For example, for the Hindi characters *th*, *t̤*, and *ṭh*, the nearest approach in Arabic and Persian is *ت* *t*, i.e. تالی فوقانی *tāi-fauqānī*. It is taken to serve the basic sound for *th*, *t̤*, and *ṭh*. If the Arabic *t* be assigned the quality of hardness of pronunciation in the positive degree, according to Mirzā Khān, it would represent the Hindi *th*, termed تالی فوقانی ثقبه *tā-i-fauqānī-i-saqīlah*, such as we pronounce in the word *thāl* meaning 'a plate'. If the same Arabic *t* be qualified with a comparative degree of hardness, it would represent the Hindi *t̤*, termed by Mirzā Khān تالی فوقانی مثقله *tā-i-fauqānī-i-muṣqilah*, used in the word *tika* meaning 'mark'. And so, if the Arabic *t* be given the superlative degree of hardness of expression, it would represent the Hindi *ṭh*, تالی فوقانی اثقل *tā-i-fauqānī-i-aṣqal*, such as occurs in the word *thag* meaning 'a robber'.

Other peculiar sounds have also been specified in the same manner. In spelling the Hindi words that occur in all chapters of the *Tuhfat* care has been taken to reproduce the actual colloquial pronunciation of those words by defining each letter according to the given system of transliteration. Often variations in the colloquial pronunciation are also given. For example, *bairāṭī* is also colloquially pronounced as *bairāri* and *barāri*; *toḍkā* is ordinarily *toḍī*, and *hindolī* is commonly pronounced as *hindol*, etc.

Mirzā Khān's treatment of his subjects is fairly scientific and sufficiently comprehensive. Philologically, his vocabulary must be of great interest to those who are concerned in the subject of vernacular linguistics. Hindi and Bhākhā are to him two interchangeable terms, and he uses both to mean the same thing by them. Whereas Inshā-Allah Khān, a later writer, differentiates between the two when he says about the language of his Hindi tale, 'Rānī Ketakī', that it would neither lose its quality of being Hindūi nor Bhākhā-ness

would creep into it.¹ Hindūī here means the current Hindi or Hindostānī and Bhākhā signifies the older form of the Hindi.

Mirzā Khān says: 'Bhākhā particularly belongs to the Braj country and its neighbourhood'. At another place, he includes Gwālīār and Candwār,² etc. within the range of spoken Bhākhā. In his introduction to the Grammar he mentions the Doāb of the Gangā and Jamnā as a country possessing an eloquent language. As in his opinion only Bhākhā is eloquent he means to say that the language of the Doāb is also Braj Bhākhā.

In the chapter on music Mirzā Khān mentions the following dialects in connection with the songs sung in them: *Purabī*, to which the Barwāī variety of songs is peculiar; *Rajpūtī*, of which Kaḍī is a speciality; the dialect of *Khairābād*, in which *Khayāl* is mostly sung; *Gujrātī*, in which the Muḥammadans of Gujrat sing the Jakrī variety of music; *Bhākhā*, to which Bhog is peculiar; and *Punjabī* which is particularly fond of Tappa.

Bhākhā being the chief literary language of those provinces and also being the name for the current dialects, it was commonly considered the source of all other allied dialects. Mirzā Khān says: 'excepting Sanskrit and Prakrit, Bhākhā comprehends the rest of the dialects'. And in his opinion Prakrit is a production of Sanskrit and Bhākhā.

To Mirzā Khān Bhākhā appeals as the most eloquent of all languages. He thinks this language is most suitable for ornate poetry as also for singing the praise of the lover and the beloved, and is mostly spoken and used by poets and cultured people. This is corroborated by Sir G. A. Grierson who writes 'The Hindī poetry, in the Western Hindī language, is almost all in Braj Bhākhā...'³ Bhakha prevailed far towards the west of Mathura and for many a century had been the common literary language of the Western Gangetic Valley and Rajputana, where it was designated as Pīngal, against the local vernaculars that were nicknamed Dīngal.

Of all the chapters those on prosody and music are the most elaborately done. The chapter on music includes a section on Persian music, with a subsection on mixed Hindī and Persian modes; Rāgas composed by Amīr Khusrāu, Sulṭān Śarqī, and Makhdūm Bahāud-Dīn, the inventor of *Khayāl*. There is also a section in this chapter on the technical terms used in *Nrit*, i.e., in dance.

The chapter on prosody begins with a detailed analysis of the basic principles of Hindī prosody, manipulation of long and short syllables, the *mātrās*, etc. There are enumerated seventy-five varieties of meters. He deals with each of these separately at length and illustrates each of these with Persian verses composed by himself.

¹ J.A.S.B., 1852, p. 1.

² Candwār, Chandwār, Janwār is a district, 25 miles east of Agra on the route from Mathura to Etawa, on the river Jamna, and is mostly occupied by Cauhān tribes. (Jarret's *Ā'in-i Akbarī*, II, p. 183.)

³ The Indian Antiquary for January, 1903, p. 16.

The *Sangīt Chand* is thus illustrated (fol. 98a) :

خال سیاهت عنبرِ خالص نوش لبانت مایهٔ جانها
چین جبینت موجہ کوثرِ موسیٰ میانت رازِ نہا نہا
باخدی چون گلِ بالبِ چون ملِ بارخِ مہوشِ امی بتِ زیبا
گوی یکی سگرِدی سگرِدی تگرِدی تگرِدی تکتک تہیا

Carbolā (fol. 101b) :

ای رخ تو روشن چون مایہ وی سرزلفت چون شب سیاہ
موسی میانت ہیچی نہ کاکلِ تو جز پیچی نہ
(مفعلمن مفعولن فاع)

Each illustration at the end of a descriptive note is scanned according to the method adopted in Arabic and Persian prosody. Next he gives seventy-one kinds of Chappay meters, hundred and twenty-one kinds of Barn-parstār meters, eight Sanskrit meters, and at the end he gives us fourteen more, which he claims to have invented and introduced into Hindi literature. He says he never heard of any of these meters and neither came across any of these in any book. If any of these meters be incidentally found in a book, then, he says, the case must be considered as one of simultaneous invention.

I am not aware of any other earlier attempt at a grammar of the Hindi or Hindostānī language other than that of Mirzā Khān's. John Joshua Ketelaer wrote his grammar of the Hindostānī in about 1715 A.D., which was published by David Millius in 1743 A.D. Lalluji Lāl of Agra (1803 A.D.) is mentioned by Sir G. A. Grierson as the author of a grammar entitled *Maṣādir-i-Bhākhā*. Mirzā Khān's Dictionary is again the first attempt at anything like a dictionary of the Hindi language. The Dictionary of the Hindostānī language by Fraciscus M. Turonesis, referred to by J. C. Amadutinus, was written in 1704 A.D., regarding which he says that it could be seen in the Propaganda Library of Rome till 1761 A.D. Dayā-Rām Tripathī wrote a dictionary of Hindi in about 1741 A.D.¹

Mirzā Khān's Dictionary of the Hindi language contains more than three thousand words, all spelt according to the given system of transliteration. Here is an example of a word spelt and explained in *Lughāt-i-Hindī* (fol. 327a) : برن‌داین بکسر اول و رای

¹ The Modern Vernacular Literature of Hindostan, pp. 101, 103, 75 and 76. The Indian Antiquary for January, 1903, p. 19.

متصله و نون منونه و دال خفیفه صدوده و بای مرحدۀ خفیفه مفتوح، نام
صحرای و موضعی است مشهور در نواحی منہرا کہ کانہ دران صحرا گاو
میچرائید - و آترا در متعارف بندرابین گویند *

“*Brindāban*: the first letter (*b* to be pronounced) with the vowel *i* and *r* (to be read) conjointly with it; the nasalized *n*, and the soft *d* moved with the vowel *ā*; the one dotted *b* to be pronounced with *a*; it is the name of that well-known forest and district in the midst of which Mathurā is situated, and where Kānh used to take his cows for pasture; it is commonly pronounced as *Bindrāban*.”

It should be noted that in the dictionary, in the spelling of words, the author always leaves out the final letter unspelt. In his introduction he says that as in most of the Hindī words the last letter is unmoved by any vowel he has left it as such. The other reason for this omission being the vocabulary is divided according to the initial and final letters, the initial letter forming the head of the *Bāb* and the final that of the *Fasl*. Thus there was in fact not so much need of specially indicating the last letter in spelling the word. But if any letter has a moveable final it is fully spelt.

The Hindī verses quoted by the author are not all spelt. Some of these are composed by the author himself; I give them below with provisional transliteration of the same.

Example of *Dipanniya-duwār* (fol. 154) :—

نین تہاری سیام لال ات راتی ماتئی

Nain tuhāri Siyām lāl at rāti māti.

Example of an *Awant-alaṅkāṛ* (fol. 155) :—

دان پجاری نرک سون ڈاری بیکنٹھان

کون نرک مین کیون پرے جو کر توهی دان

Dān pujāri narak sō ḍāri baikunṭhān,

Kaun narak mē kyō pare jo karatū hai dān (fol. 157) :—

سیج بچھادی بالا لال رین بتادی لا لا بال

Sēj bichā dē bālā lāl, rain batā dē lālā bāl.

Some other verses are :—

ایک بروہ مون تن دھی دوجے دیت بہنگ

تیجیس رین ڈراونی چوتے کڑ نہ سنگ

Ēk birah mō tan dahē, dūjē dēt bhay Anāg,
Tijaī rain ḡarāwanī, cauthe kaū na sāg.

نپتہہ کتہن ات چہین تن اندھیری رین
کانو دور انجان من کیسے پارین چین

Nipath kaḡhin at chīn tan, ādhērī rain,
Kānū dūr, anjān man, kaisē pāwē cain.

جاگت جاگت نس سکہی ارن بھی درک لال
هر سون کر کے کیل کیوں نین نوارت ہال

Jāgat jāgat nis sakhi, arun bha'ī, drik lāl,
Har sō karkē kail kyō nain nawāwat bāl.

دده ست بہک بیرو بیرو

Dadh sut bhak bairī bhayō.

This line alone is fully explained by the author.

Other than the Introductory chapter and the Terminating, which have been mentioned above, the *Tuhfatu-l-Hind* contains seven chapters :—

- 1st. On Prosody.
- 2nd. On Rhyme.
- 3rd. On Poetics and Rhetoric.
- 4th. On Art of love in Literature.
- 5th. On Music.
- 6th. On Sexual Science.
- 7th. On the Science of Character Reading.

ده که در لفظ و بول معنی دل واقع شده آزاد ال انقل ضبط نمود
 و رای متحرک متصل السلفظ که در لفظ بمعنی اجد و برت بمعنی
 و برت بمعنی بسود واقع شده و بعد ازین ذکر آن در محاوره بیا به این
 رای متصل بر قوم نمودم و حرف که در لفظ کما بمعنی مشوره
 واقع شده آنرا کاف تازی بقیل ابراد کرده و حرف که در
 لفظ کله بمعنی دمان واقع شده آنرا کاف تازی انقل زقم نمودم
 و حرف که در لفظ کبر بمعنی خانه واقع شده آنرا کاف عجمی
 نقید نوشتم و حرف نون که در لفظ کس و کانه بمعنی دیون نامی مشهور
 واقع شده آن بر دو قسم نون را نقیل که ششم در لفظ این
 قسم نون نقل ظاهر شود اما در کس عبرشتی در پی و کند که زبان در
 نون کانه نقل و کانی زبان و برای نون کس و امثال آن در خط
 شکل علمی و وضع شده و برای نون کانه و امثال آن و چون
 تلفظ این نون بوی یا خابر کرد و لهذا اهل هند برای آن در بای
 شکل نون تعیند شکل حرف با متصل نویسنده و محیس لام و نیز
 نقید آید لام نقید چنانکه در لفظ کانه بمعنی در و زوم نقید در لفظ

The scheme for transliterating Hindi or Braj sounds, that Mirzā Khān has followed and explained in his Introduction to the *Tuhfatul-Hind*, runs briefly as follows :—

THE SCHEME OF TRANSLITERATION.

- ا, a, ء (hamza).
 آ, i, ء (hamza-i-mulayyanah, when preceded by ā, e.g. in مائیل mā'il).
 ب, b, ب (bā-i-muwahḥadah).
 پ, p, پ (pā-i-'ajamī-i-khaffah, e.g. in پدر pidar, 'father').
 چ, c, چ (jīm-i-'ajamī i-khaffah, e.g. in چمن caman, 'garden').
 د, d, د (dāl-i-khaffah).
 س, s, س (sīn-i-muhmalah).
 ش, ś, ش (shīn-i-mu'jamah).
 گ, g, گ (kāf-i-'ajamī i-khaffah, e.g. in گوهر gauhar, 'jewel').
 ی, y, ی (yā-i-taḥṭānī).
 ر, r, ل, m, n, w, when simple are left unspecified.
 لہ, lh, لہ (lām-i-ṣaqlah, e.g. in کالہ kālh, 'yesterday').
 مہ, mh, مہ (mīm-i-ṣaqlah, e.g. in برہما Brammhā).
 نہ, nh, نہ (nūn-i-ṣaqlah, e.g. in کنہس Kanhs, and کانہ Kānh).
 و, ū, و (wāw-i-ma'rūf, e.g. in نور nūr, 'light').
 و, ō, و (wāw-i-majhūl, e.g. in شور šōr, 'noise').
 ی, ī, ی (yā-i-ma'rūf, e.g. in پیر pīr, 'old man').
 ی, ē, ی (yā-i-maj-hul, e.g. in زیر zēr, 'under').
 آ, ā, آ (alif-i-mamdūdah).
 ٓ, ٔ when it nasalises the preceding vowel; for example, oād, چاند, 'Moon'; būd, بوئد, 'drop'; gōd, گوئد, 'gum'; bhāūrā, بہنورا, 'bee'; nīd, نیند, 'sleep'; pēdā, پیندا, 'bottom'; kāwal, کنول, 'lotus', etc.
 ن, n, ن (nūn-i-munawwanah, e.g. in گنگ gang).
 بھ, bh, بھ (bā-i-muwahḥadah-i-ṣaqlah, e.g. in bhār, بہار, 'burden').
 ف, ph, فہ (pā-i-'ajamī i-ṣaqlah, e.g. in پھل phal, 'fruit').
 تھ, th, تہ (tā-i-fauqānī-i-ṣaqlah, e.g. in تہال thāl, 'plate').
 ٹ, ṭ, ت (tā-i-fauqānī-i-muṣqilah, e.g. in ٹوپ ṭop, 'hat').
 تھ, ṭh, تہ (tā-i-fauqānī-i-ṣaqlah, e.g. in تہگ ṭhag, 'robber').
 جھ, jh, جہہ (jīm-i-tāzī-i-ṣaqlah, e.g. in جھک jhak, 'fish').

- च, oh, च (jīm-i-'ajamī-i-gaṣṣīlah, e.g. in چہال chāl, 'skin').
 च, coh, च (jīm-i-'ajamī-i-gaṣṣīlah, e.g. in مچھ maoch, 'big fish').
 ध, dh, द (dāl-i-gaṣṣīlah, e.g. in धन dhan, 'wealth').
 द, ḍ, ड (dāl-i-muṣṣīlah, e.g. in ڈر ḍar, 'fear').
 द, ḍh, ड (dāl-i-gaṣṣīlah, e.g. in ڈھول ḍhol, 'drum').
 र, r, ر (rā-i-muttaṣīlah, e.g. in پریت prīt, 'love').
 क, kh, क (kāf-i-gaṣṣīlah, e.g. in کھار khār, 'salt').
 क, kkh, क (kāf-i-tāzī i-muṣṣīlah, e.g. in مکھ mukkh, 'face').
 घ, gh, گ (kāf i-'ajamī i-gaṣṣīlah, e.g. in گھر ghar, 'house').
 वा, uā, oā, (wāw-i-maṣṣūmah, e.g. in دوآر duār, 'door').
 या, iā, io, iu, (yā-i-maṣṣūmah, e.g. in سیام Siyām).
 अ, a, آ, e.g. in آبلā ablā, 'a girl between ten and twenty'.
 आ, ā, آ, e.g. in آبهā ābhā, 'reflection'.
 इ, i, ا, e.g. in اندر Indr, 'Indra'.
 ई, ī, ای, e.g. in ایک ikh, 'sugar-cane'.
 उ, u, ا, e.g. in اُجیار ujjārā, 'light'.
 ऊ, ū, او, e.g. in اُودھو Ūdhō.
 रि, ri, ری, ri.
 रि, rī, ری, rī.
 ल्रि, lri, لری, (This is the North Indian pronunciation of ल्रि; the ancient value had no र element in it).
 ए, e, ای, e.g. in ای eh, 'this'.
 ऐ, ai, ایرابت, e.g. in ایرابت airābat, 'elephant'.
 औ, o, او, e.g. in اور or, 'other side'.
 औ, au, او, e.g. in اور aur, 'and'.

CONTENTS OF THE 'TUHFATU-L-HIND' BY MĪRZĀ
KĪHĀN IBN FAKHRU-D-DĪN MUĤAMMAD.

Foll. 1b-2b.

THE PREFACE.

The Preface consists of a eulogium addressed to Aurangzib and his son, the prince A'zam Shāh. In some MSS., it is his grandson, the prince Jahāndār Shāh who is mentioned instead of A'zam Shāh. In such MSS. it is also definitely stated that the work was composed by the request of Kukultāsh Kīhān, the foster-brother of the King. His title 'Kīhān Jahān' being not mentioned here with his name, (which he had received in 1086/1675) enables us to fix the date of the work before 1675 A.D.

Foll. 2b-48a.

THE INTRODUCTION.

The Introduction : On the Characters of the Hindī Alphabet ; the orthography of Hindī letters, simple and compound, and some of the grammatical rules of the *Bhākhā*.

Chapter I.

The Hindī alphabet: the vowels ; a system of transcribing the peculiar Hindī sounds (letters) into the Arabic script.

Section (1).

The 18 sounds that are common to the Hindī, Arabic and Persian alphabets.

Section (2).

The scheme for transliteration of Hindī letters into Arabic.

A. 17 peculiar Hindī sounds.

B. The transliteration of the peculiar Hindī sounds.

Chapter II.

The number and order of Hindī letters and their discrimination from the 32 Arabic and Persian characters ; the orthography of the simple and compound Hindī characters.

Section (1).

The number and order of the Hindī alphabet and their distinction from the 32 Arabic and Persian characters.

A. The number and order of the alphabet.

(a) The number of letters in the Hindī alphabet (35).

(b) The order of letters in the Hindī alphabet.

B. The distinction of the Hindī characters from the 32 Arabic characters.

Section (2).

The orthography of the simple and compound Hindi characters.

- A. The orthography of 35 simple Hindi letters explained.
- B. The orthography of the compound Hindi characters explained.

Chapter III.

The vowel marks (*māts*), *Samān*, and the rules of the grammar concerning them.

- (a) Combination of the two similar vowels (5).
- (b) Combination of dissimilar vowels (4); *Sandachhar* (*sandhyaksara*); *Bisarg* (*visarga*); *Binjan* (*vyāñjana*); *Anunāsik* (*aṇunāsika*); *Lagh* (*laghu*), *Diragh* (*dirgha*), and *Pulit* (*pluta*) *mātrās*.

Chapter IV.

The vowel marks, their kinds and orthography with consonants; the principal grammatical laws of the *Bhākhā*.

Section (1).









The vowels used with consonants; their kinds and orthography explained.

- A. The vowel marks accompanying consonants; *Dād*, *Kēwal*, *Arāh-cand*, *Binḍī*, *Bisarg*, *Kannḍ*, *Ghunḍī*, *Baḍankur*, *Māt*, *Rēph*, *Ark*, *Binjan*.
- B. The 16 forms of the vowel marks, their orthography explained.

Section (2).

The grammatical laws of the *Bhākhā*.

- A. On the language of the Braj country; *Sahāskirt*, *Parākirt*, *Bhākhā*.
- B. The 4 kinds of *Śabd*.
 - (a) The definition of *Śabd* and its kinds.
 - (b) *Sanyādan* (the substantive); *Birt* (the particle), حرف *harf*.
 - (c) *Kartab*; *Bhūt* (past), *Bartmān* (present), *Bhavikkh* (future tense), *Kiryā* (past participle tenses), *Kirt* (used as object), مفعول *maf'ūl*.
 - 1. The definition of *Kartab*.
 - 2. *Bhūt*, 3. *Bartmān*, 4. *Bhavikkh*, 5. *Kiryā* (*Sambhāv*, *Bhāv*, *An-bhāv*, *Asambhāv*), 6. *Kirt*.
 - (d) *Kartā* (the subject), *Suwādhin*, *Parādhin*.
- C. *Pur-ling* (the masc. gend.).
- D. *Astri-ling* (the fem. gend.).

زیرا که بالا متصل هم نویسنده چنانکه از مبرود و ال مذکور در کتب سبزه یرو
 بالا حادث کرده و باین شکل حرف همان بود که سابق در مبرود
 ایراد پذیرفته بی زیادت و نقصان بین شکل  ذکر کرد
 کاف تازی ثقیله چنان بود که سر بنده شش را که شکل  است
 متصل هم مکرر نویسنده بواسطه الف و در حروف سبزه
 مقدم چنانکه در مبرود است ایراد پذیرفته خطی محرف کشیده بین شکل
 ترکیب دو کاف عجمی خفیفه چنان بود که الف مقدم
 شکل حرف را که دامن کشش نمود و مکرر نویسنده بین شکل  
 ترکیب دو کاف عجمی ثقیله چنان بود که حرف مذکور را به بلوی
 هم مکرر نویسنده بدون آنکه میان دو حرف سطو الفی واسطه باشد
 بین  ترکیب دو جمیم عجمی خفیفه چنان بود که حرف مذکور
 را با یک الف آخر زیرو بالا مکرر نویسنده چنانکه در چشمه طولانی زیرو بالا
 حادث کرده بدین شکل  ترکیب دو جمیم عجمی ثقیله چنان بود که
 طرف چپای حرف سطو خطی بشکل کسره متصل به بی حرف ثقیله
 بین شکل  ترکیب دو جمیم تازی خفیفه چنان بود که حرف
 مذکور را با یک الف آخر به بلوی هم مکرر نویسنده بدون آنکه میان

- E. *Nipunsak-ling* (the neuter gend.).
- F. *Buh-bacan* (the plur. number).
- G. Pronouns (7).
- H. *Pad-birt* (the sentence).
- I. *Sambandh* (the genitive case).
- J. Particles and syllables that occurring in the middle, in the beginning and at the end of nouns give different meanings.
 - (a) Particles that, occurring in the beginning in the middle and at the end of nouns, give different meanings.
 - 1. Prefixes.
 - 2. Suffixes.
 - (b) Particles that, occurring in the beginning and at the end of nouns, give different meanings.
 - 1. Prefixes.
 - 2. Suffixes.

Foll. 48a-130a.

BOOK I.

ON PROSODY.

Chapter I.

The Basic Principles of Prosody, عروض.

Section (1).

The Invention of Prosody ; *Lagh* (short) and *Gur* (long) syllables, their varieties.A. The invention of *Pīgal* (*piṅgala*).B. The *Lagh* and *Gur*.

(a) The short syllables (3).

(b) The long syllables (10) ; the *Tuk*.

C. The varieties of long and short syllables.

(a) The varieties of short syllables : *Sur*, *Mēr*, *Dand*, *Kāhal*, *Rab*, *Gandh*, *Ras*, *Sadd*, *Lahu*, *Rākh*, *Karal*, *Rūa*, *Phull*, *Sīh*, *Acal*, *Rēh*, *Kal*, *Kusum*.(b) The varieties of long syllables : *Nēur*, *Kēur*, *Rasnā*, *Bharan*, *Chāmar*, *Phan*, *Bākk*, *Mānus*, *Hār*, *Tālanḅk*, *Kuṅḅal*, *Baliyā*, *Rayan*, *Bāmar*, *Tāl*, *Mayan*, *Kāngan*, *Dhun*, *Giḅh*, *Ākus*.

Section (2).

The number of feet and the method of their schemes ; their forms and varieties.

A. The number and the method of deriving the *Mātrā-parstār* meters.(a) The number of *gans* (feet) of the *Mātrā-parstār* meters. (30 kinds explained).(b) The method of deriving the *gan* of the *Mātrā-parstār* meters, illustrated with diagrams.B. The method of deriving the *gan* of the *Barn-parstār* meters.(a) The number of *gans* of the *Barn-parstār* meters (14).(b) The method of deriving *gans* of the *Barn-parstār* meters.

Section (3).

Kinds of the *Mātrā-parstār gans*.

A. 2 kinds of the 1st type مبدای اول.

B. 3 kinds of the 2nd type.

C. 5 kinds of the 3rd type.

D. 8 kinds of the 4th type.

E. 13 kinds of the 5th type.

Section (4).

The *Gan* and *Agan*.A. The *Gan* and *Agan*.(a) The *Gan*.(b) The *Agan*.B. The method of deriving the 8 kinds of *gan* and *agan* and their respective *dēvtās*.(a) The method of finding the 8 *gans*.(b) The deities of the 8 *gans*.

C. The relation of the feet with each other.

D. Omens of the 8 *gans*.

(a) The influence of the 8 feet.

(b) The good and bad omens of the feet.

Chapter II.

The *Naṣṭh*, *Udiṣṭh*, *Mēr*, *Patākā*.

Section (1).

The *Naṣṭh*.A. *Mātrā Naṣṭh*.B. *Barn Naṣṭh*.

Section (2).

The *Mātrā Udiṣṭh* and *Barn Udiṣṭh*.A. *Mātrā Udiṣṭh*.B. *Barn Udiṣṭh*.

Section (3).

The *Mēr*, *Mātrā-mēr*, and *Barn-mēr*.A. The *Mātrā-mēr*.B. The *Barn-mēr*.

Section (4).

The *Patākā*.A. *Mātrā-patākā*.B. *Barn-patākā*.

Chapter III.

Some of the terms of the art ; kinds of meters and the laws concerning them.

Section (1).

Some of the terms and rules concerning the art.

A. The terms : *chand*, *tuk*, *caran*, *jamak*, *bāṭaṭ*, *bisrām*, *piṇḍ*.

B. The rules of scansion.

Section (2).

Kinds of the *Mātrā-parstār* and *Barn-parstār* meters and the laws concerning them.

- A. Kinds of the *Mātrā-parstār* and *Barn-parstār* meters.
- (a) The number of the *Mātrā-parstār* and *Barn-parstār* meters (84 varieties).
- (b) Kinds of the *Mātrā-parstār* meters (75 meters explained and illustrated with Persian verses, composed by the author and at the end scanned according to the method adapted in Arabic and Persian prosody). 71 kinds of the *Chappay* meter.
- B. Kinds of the *Barn-parstār* meters: (a) *Daṇḍak*, *Nibāhā*, *Aṅgan*, etc. (121 varieties enumerated).
- (b) The *Barn-parstār* meters used in Sanskrit (8).

Section (3).

Meters invented by the author, 14 main meters with their varieties.

Foll. 130a-144b.

BOOK II.

ON RHYME.

*Chapter I.*The Definition of *Tuk* (rhyme), قافيه.*Section (1).*The *Tuk*.*Section (2).*32 syllables of *Tuk*, *Nēh*, etc.*Chapter II.**Tuk-māt*, حركات و سكنات قافيه.*Section (1).**Tuk-māt* (30 varieties explained).*Section (2).**Tuk-jāt* (7 kinds explained), القاب قافيه.*Section (3).**Tuk-dokh* (defects of rhyme, 3 sorts explained).*Section (4).**Tukāt* (rhyming syllable), ردف.A. *Tukāt*, حاجب.B. *Tukād*.C. *Tuk-miśrak* (the mixed rhyme), مركب.D. *Tuk-khand*, قافية معمول.

Foll. 144b-163b.

BOOK III.

ON RHETORICS.

علم بديع و بيان

Chapter I.

On Eloquence and Rhetorics.

Section (1).

Nau-ras (*nava-rasas*), ' Nine Sentiments '.

Section (2).

Bing (fine expressions), *Upmā*.

A. *Bing* (*vyāṅga*), دقت معنی.

B. *Upmā* (*upamā*), تشبيه.

Section (3).

Kinds of *Alaṅkāra*.

A. On the varieties of *Alaṅkāra* (17 kinds explained).

B. New *Alaṅkāras* conceived by the author (4).

(a) *Sarb-paltā*.

(b) *Biral-paltā*.

Chapter II.

On *Dōkhan* (*doṣas*), ' defects ', 20 defects are explained.

Foll. 163b-177b.

BOOK IV.

ON LOVE AND LOVERS.

Singār-Ras (*Sṛṅgāra Rasa*).

Chapter I.

The Definition of *Singār-Ras* and the kinds of *Nā'ikās*.

Section (1).

Nine kinds of *Singār-Rasas* explained.

Section (2).

Nā'ikā (*nāyikā*), 'The heroin' (3).A. *Sukiyā* (*svakīyā*), منكرحه, 3 kinds are explained.(a) *Mugdhā* (*mugdhā*), نادان, 3 kinds.(b) *Madhhiyā* (*madhyā*), متوسط, 2 kinds.(c) *Pargalbhā* (*pragalbhā*), شابق صعبت, 2 kinds.B. *Parkiyā* (*parakīyā*), فاسقه, 3 kinds.(a) *Guptā*, *Bar-tikhhmān-surt*, *Birt-surt*, *Birtbartikhhmān*.(b) *Ūdhā*, *Bidagdhā* (*ūdhā*, *vidagdhā*), *Bāk-bidagdhā* (*vāg-vidagdhā*), *Kriyā* (*kriyā*).(c) *Lachhitā* (*lakṣitā*).(d) *Kulitā* (*kulatā*).(e) *Ansayānā*, 3 kinds.(f) *Muditā* (*muditā*).C. *Sāmānniyā* (*sāmānyā*), 3 kinds.(a) *Ansaṃbhog-dukhitā* (*asambhoga-duḥkhitā*).(b) *Bakrokt-garbhatā* (*vakrokti-garvitā*), *Prēm-garbhatā*, (*Prēma-garvitā*), *Rūp-garbhatā* (*Rūpa-garvitā*), *Mānvatī* (*Mānavatī*).

Section (3).

Nāyakas, 'heroes'.A. *Sātuvik-bhāv* (*sātvika bhāva*) of 8 kinds.B. *Sanjog hāv* (*saṃyoga bhāva*) وصال, of 15 kinds.C. *Biyog* (*viyoga*) فراق, of 10 kinds.D. *Darsan* (*darśana*) دیدار, of 4 kinds.(a) *Sācchād darsan* (*sākṣād-darśana*).(b) *Srawan darsan* (*śravaṇa-darśana*).(c) *Sapun darsan* (*svapna-darśana*).(d) *Citr darsan* (*citra-darśana*).E. *Dūtī*, 'the go-between'.

Chapter II.

The kinds of *Nā'ik* (*nāyaka*).

(a) *Patt* (*pati*).

1. *Ankūl* (*anukūla*).
2. *Dacchan* (*dakṣiṇa*).
3. *Dhariṣṭ* (*dhrṣṭa*).
4. *Sath* (*śatha*).

(b) *Upapat* (*upapati*), اُوپَاتِ .

(c) *Baisik* (*vaiśika*).

(d) *Narm-saciv* (*narma-saciv*α).

1. *Piṭh-mard* (*pīthamarda*), *Biḷ* (*viṭa*), *Cēṭak* (*ceṭaka*),
Bidūkkhak (*vidūṣaka*).
2. *Anbhig* (*anabhijñā*).
3. *Nā'ikābhās* (*nāyakābhāsa*).

Foll. 177b-252a.

BOOK V.

ON MUSIC.

Chapter I.

The Definition of Music ; the invention of Music ; the different Schools of Music ; *Sapat-addhiyā* ; *Sur* ; *Surt* ; *Mūrchanā*.

Section (1).

The Definition of Music ; the inventor of it ; the various Schools ; *Sapat-addhiyā*.

- A. The Definition of Music ; the inventor of it ; the various Schools of Music.

Saṅgīt, *Sumēshur*, etc. (4).

The following works are mentioned to have been consulted in preparing this book on Music :—

Rāgārnava, *Saṅgīt-darpan*, *Mān-akutūhal* (*Māna-ku-ūtuhala*), *Rāg-darpan*, *Sabhā-binod* راکارنوا - سہا بنود - راگ درپن - مان کہتوہل و سنگبت درپن.

- B. *Sapat-addhiyā* (*sapta adhyāya*).

1. *Sur-addhiyā* (*sura*°).
2. *Rāg-addhiyā* (*rāga*°).
3. *Tāl-addhiyā* (*tāla*°).
4. *Nirt-addhiyā* (*nṛtya*°).
5. *Arth-addhiyā* (*artha*° ?).
6. *Bhāv-addhiyā* (*bhāva*°).
7. *Hast-addhiyā* (*hastā*°).

Only the first three are described.

Section (2).

Sur, seven *surs* آہنگ are described.

Section (3).

The pitch and quality of notes.

Section (4).

Girām (*grāma*), 3 kinds described.

Section (5).

Utpan (*utpanna*, *utpatti*), sources of the seven initial notes.

Section (6).

Asthān (*sthāna*), of 3 kinds.

Section (7).

Surt (śruti), of 22 kinds.

Section (8).

Mūrchanā (mūrchanā), of 21 kinds.

Section (9).

Rāg-jāt (rāga-jāti), of 3 kinds.

Saṅpūran (saṅpūrṇa).

Khāḍaw (khāḍava).

Auḍaw (ōḍava).

Suddh (śuddha).

Sālanḱ (sālanḱa).

Sanḱīran (saṅkīrṇa).

Chapter II.

Kinds of Musicians, their virtues and defects.

Section (1).

Types of *Gā'in (gāyana)*, musicians, 5 kinds of them are explained.

Section (2).

Virtues of the musicians.

A. 14 kinds, according to the varieties of the voice.

B. 16 kinds of artists that acquire skill in Music without the virtues of the voice.

Section (3).

Seven defects of musicians.

A. Defects with regard to the voice (7).

B. Defects with regard to the art (6).

Section (4).

Brind (vrnda), 'chorus', of 3 kinds.

Section (5).

The kinds of Composers and their Compositions.

A. The kinds of Composers.

B. The kinds of Compositions.

(a) *Gīt, Manḱ, Cind*, etc.

(b) *Dhurpad, Khayāl* (sung in *Khairābād*). *Tappā* (Pan-jābi), *Barvai* (Purabi), *Qaul*, *Tullānā (tarāna* *انجانی)*, etc.

(c) 8 letters and 4 feet that are considered ominous in a song.

Section (6).

The names and the number of the originators of the art of Music.

- A. The Deities.
- B. The later Masters of the art.
 - (a) The Musicians.
 - 1. The Specialists in the branches of Music.
 - 2. 11 later masters in Music, Gopāl, etc. (11).
 - (b) 18 famous musicians, Tānsen, etc. (18).

Chapter III.

Rāg (*rāga*), *Rāgnī* (*rāginī*), *Puttr* (*putra*), *Bhārjā* (*bhāryā*); Season, Time, Dress, Manners; Forms of *Rāgas* and *Rāginīs*.

Section (1).

The Definition of *Rāg* مقام and *Rāgnī* شعبه, *Puttr* and *Bhārjā*, etc.

- A. The Definition of *Rāg* and *Rāgnī*, *Bhārjā* and *Puttr*.
- B. The Preliminaries of the art.
 - (a) 3 *Kriyās*.
 - (b) *Khaṭ-rut* (ṣaḍ-ṛtu), '6 seasons'.

Section (2).

6 *Rāgas* according to *Hanumān mat*.

- A. *Bhairō Rāg*.
- B. *Mālkōs*.
- C. *Hinḍōl*.
- D. *Dīpak*.
- E. *Srī Rāg*.
- F. *Mēgh Rāg*.

Section (3).

Rāginīs (6).

- A. 5 *Rāgnīs* of the *Bhairō Rāg*.
- B. 5 *Rāgnīs* of the *Mālkōs Rāg*.
- C. 5 *Rāgnīs* of the *Hinḍōl Rāg*.
- D. 5 *Rāgnīs* of the *Dīpak Rāg*.
- E. 5 *Rāgnīs* of the *Srī Rāg*.
- F. 5 *Rāgnīs* of the *Mēgh Rāg*.

Section (4).

Putras (6).

- A. 8 *Putras* of the *Bhairō Rāg*.
- B. 8 *Putras* of the *Mālkōs Rāg*.
- C. 8 *Putras* of the *Hinḍōl Rāg*.
- D. 8 *Putras* of the *Dīpak Rāg*.
- E. 8 *Putras* of the *Srī Rāg*.
- F. 8 *Putras* of the *Mēgh Rāg*.

Chapter IV.

Rāgas and Rāginis according to Kallināth mat.

Section (1).

According to *Kallināth mat* the 6 *Rāgas* have 6 *Rāginīs* to each of them.

Section (2).

Rāginīs of the 6 Rāgas.

- A. 6 *Rāgnīs* of the *Srī Rāg*
- B. 6 *Rāgnīs* of the *Basant Rāg*.
- C. 6 *Rāgnīs* of the *Pañcam Rāg*.
- D. 6 *Rāgnīs* of the *Bhairō Rāg*.
- E. 6 *Rāgnīs* of the *Mēgh Rāg*
- F. 6 *Rāgnīs* of the *Naṭ-Narāin Rāg*.

Chapter V.

Rāgas and Rāginīs according to Sumēśur mat.

Section (1).

Rāgas.

Section (2).

Rāgnīs.

- A. *Rāgnīs* of the *Srī Rāg*.
- B. *Rāgnīs* of the *Basant Rāg*.
- C. *Rāgnīs* of the *Bhairō Rāg*.
- D. *Rāgnīs* of the *Pañcam Rāg*.
- E. *Rāgnīs* of the *Mēgh Rāg*.
- F. *Rāgnīs* of the *Naṭ-Narāin Rāg*.

Section (3).

Puttras of the 6 Rāgas.

Section (4).

The *Rut (rtu)*.

- A. Music and the seasons connected with it.
- B. Music and the parts of the day and night connected with it.

Chapter VI.

Rāgas and Rāgnīs, Puttras and Bhārjās according to Bharat mat.

Section (1).

The 6 *Rāgas*.

Section (2).

- A. 5 *Rāgnīs* of the *Bhairō Rāg*.
- B. 5 *Rāgnīs* of the *Mālkōs Rāg*.
- C. 5 *Rāgnīs* of the *Hinḍōl Rāg*.
- D. 5 *Rāgnīs* of the *Dīpak Rāg*.
- E. 5 *Rāgnīs* of the *Srī Rāg*.
- F. 5 *Rāgnīs* of the *Mēgh Rāg*.

*Section (3).**Puttras and Bhārjās.*

- A. *Puttras* and *Bhārjās* of *Bhairō Rāg*.
 - (a) 8 *Puttras* of the *Bhairō Rāg*.
 - (b) *Bhārjās* of the 8 *Puttras*.
- B. *Puttras* and *Bhārjās* of *Mālkōs Rāg*.
 - (a) 8 *Puttras* of the *Mālkōs Rāg*.
 - (b) 8 *Bhārjās* of the *Mālkōs Rāg*.
- C. *Puttras* and *Bhārjās* of *Hinḍōl Rāg*.
 - (a) 8 *Puttras* of *Hinḍōl Rāg*.
 - (b) 8 *Bhārjās* of *Hinḍōl Rāg*.
- D. *Puttras* and *Bhārjās* of *Dīpak Rāg*.
 - (a) 8 *Puttras* of *Dīpak Rāg*.
 - (b) 8 *Bhārjās* of *Dīpak Rāg*.
- E. *Puttras* and *Bhārjās* of *Srī Rāg*.
 - (a) 8 *Puttras* of *Srī Rāg*.
 - (b) 8 *Bhārjās* of *Srī Rāg*.
- F. *Puttras* and *Bhārjās* of *Mēgh Rāg*.
 - (a) 8 *Puttras* of *Mēgh Rāg*.
 - (b) *Bhārjās* of *Mēgh Rāg*.

Chapter VII.

The composition of *Rāgas* and *Rāginīs* and their *Putras* according to the main 7 notes.

Chapter VIII.

The *Rāgas* composed by later masters, such as Amīr *Khusrau*; Sulṭān Husain *Sharqī*, the king of Jaunpur; Maḥdūm Bahāu-d-Dīn of Multan and others.

Section (1).

- 12 *Rāgas* composed by Amīr *Khusrau*.

Section (2).

17 Rāgas composed by Sulṭān Ḥusain Sharqī and others.

A. 17 Rāgas (maqāmāt مقامات) composed by Sulṭān Ḥusain Sharqī.

B. Rāgas composed by Makhdūm Bahāu-d-Dīn of Multan.

Chapter IX.

On Persian Music.

Section (1).

12 Persian Rāgas (maqāmāt مقامات).

Section (2).

Persian Rāgnīs (šu'ba شعبه).

Section (3).

The 6 notes (šaš awāza شش آوازه).

Section (4).

48 Gūšas of Persian Music گوشه.

Section (5).

Indian and Persian mixed Modes.

Section (6).

17 main Tālas (chime) of Persian Music.

Chapter X.

The Tāl-addhiyā.

Section (1).

A. The Definition of Tāl.

B. The Mātrās of Tāl.

C. The Tāl Karn اسباب تال.

D. Some Technical Terms of Dance, *Nirt-addhiyā*.

(a) Terms used in *Nirt-addhiyā*.

(b) Kinds of Instruments used in Dance.

Section (2).

92 kinds of Tāl explained.

Foll. 252a-280a.

BOOK VI.

'THE SCIENCE OF SEXUAL ENJOYMENT.'

Chapter I.

The four kinds of woman.

*Section (1).*The *Padmanī* (*padminī*).*Section (2).*The *Cittarnī* (*citrinī*).*Section (3).*The *San̄khnī* (*saṅkhīnī*).*Section (4).*The *Hastanī* (*hastinī*).*Section (5).*

The Female Sexual Organ.

*Chapter II.*The four kinds of *Purkh* (*puruṣa*), 'the male'.*Section (1).*The *Sasā Purkh* (*śaśa puruṣa*).*Section (2).*The *Mirgā Purkh* (*mṛga°*).*Section (3).*The *Birkhab Purkh* (*vṛṣa°* or *vṛṣabha°*).*Section (4).*The *Turang Purkh* (*turaṅga°*).*Section (5).*

The Male Sexual Organ.

*Section (6).*The five kinds of *Rat* (*rati*), 'sexual intercourse'.*Chapter III.*The *Khaṭ Bais* (*ṣaḍ-vayas*), 'six ages of maturity in woman'.*Section (1).*

The six ages of maturity.

Section (2).

Symptoms of sexual excitement in woman.

- A. Symptoms of sexual excitement.
- B. Natural times of sexual excitement.

Section (3).

The sexual dissatisfaction of woman and its causes.

- A. The causes of dissatisfaction.
- B. The causes of the misconduct of woman.

Section (4).

The kinds of *Dūtī*, 'the go-between', دلاله.

- A. Some kinds of *Dūtīs* described.
- B. The art of the *Dūtī*.

Section (5).

The Love-tryst.

- A. The *San̄kēt* (*saṅketa*), وعده گاه.
- B. The decoration of *Sēj*, 'the bed'.
- C. The dress of the lover.
- D. The *Ābhran* (*ābharana*), 'ornaments of the woman',
(12).

Chapter IV.

Etiquettes to be observed on the occasion of union.

Section (1).

Etiquettes to be observed in union.

Section (2).

The embracing, kissing, etc.

- A. *Ālangan* (*ālingana*), 'embracing', در آغوش گرفتن.
- B. *Cumman* (*cumbana*), 'kissing', بوسه.
- C. *Khaṇḍan* (*khaṇḍana*), 'rubbing' and 'scratching',
مالیدن.
- D. *Nakhdān* (*nakhadāna*), 'pinching with nails of the
fingers', ناخن زدن.

Section (2).

The limbs of woman and the relation of the secretion of her ovaries to every date of the month.

- A. The date of the month and the sexual position of the
limbs of the woman.
- B. Kinds of women and their sexual affinities to the
parts of night.

- C. Kinds of women and their respective modes of getting satisfaction.
- D. The male organ.

Section (4).

Kinds of *Āsans*, 'positions'.

- A. 36 positions of sexual intercourse described.
- B. The relation of *Āsans* to different kinds of women.
- C. Kinds of *Rat (rati)*, 'coition'.

Chapter V.

The tonic and invigorating medicines.

Section (1).

- A. The simple tonic Indian medicines.
- B. The simple invigorating medicines.

Section (2).

The compound tonic medicines.
The treatment of Gonorrhœa.

Foll. 280a-398a.

BOOK VII.

Sāmuddrik (Sāmudrika).

علم قیانه

‘THE SCIENCE OF READING CHARACTERS BY THE PECULIAR
FORMATION OF THE LIMBS AND MARKS.’

Chapter I.

Characters of Men.

Section (1).

32 *Lakṣhan (lakṣaṇa)*, ‘characters’, facial.

- A. 32 characters explained.
- B. 32 characters discernible in the formation of human limbs.

Section (2).

The good and bad formation of limbs with regard to its effect on life.

- A. Character lines with regard to their good and bad effects.
- B. The *Rēkh (rēkhā)*, the character lines of palms and soles.
- C. Characters in the structure of the body.

Chapter II.

Character lines in woman.

مفتوحترین مجز و پدید باشد پس با یک معنی طرف و جانب بود
 و با فتح معنی عددده باشد در کس اول مضموم عددده با و د
 مشهور و فتح مال خفیفه معنی افزوده باشد در کس اول مضموم و
 و در چهار مجز عیب بود و بجای سین بعد کاف تازی نقیله
 ۵۸ نیز استعمل کنند و در کس اول کسور و بای مجز است
 ۶۱ یک با نامند و آن کس بکسر اول و کس و اد با بای مشهوره معنی
 عددده شده فصل کاف تازی دارد کس باول عددده در
 مفتوحترین و قافش را نامند در کس باول و رای مفتوحترین
 ۶۱ ترکیب و امر از ترکیب بود و یک باول کسور و بای محروف فتح
 بای غیر خفیفه جراح را نامند و نیز نام اکسیت که جات آن است
 نه در ترتیب سر کم بدینی فصل کاف تازی نقیله که باول
 عددده انگور را گویند در کس با فتح عددده و ام بود و که باول مضموم و در
 چهار مجز عیب باشد و بوساک بکسر اول و کس و اد با بای
 مشهوره سین بعد کاف تازی عددده نام را کنی بدول را کس
 مست و جات آن چهار دو به ترتیب کم چه فصل کاف تازی

خفیفه

Foll. 398a-431b.

THE APPENDIX.

HINDI TO PERSIAN DICTIONARY.

لغات ہندی

The Dictionary contains more than three thousand words, all of which are spelt according to the scheme of transliteration given in the Introductory Chapter of the work, and explained in Persian.

ON THE GRAMMATICAL LAWS OF THE BRAJ BHAKHA.

Fol. 29b.

SECTION II.

ON THE GRAMMATICAL LAWS OF THE *Bhākhā*.

This Section is divided into ten Sub-sections.

SUB-SECTION I.

Regarding the Position¹ of the Language.

It should be understood that the people of India have a number of languages, but those, in which (fol. 30a) books and poetical works may be composed—such as would be agreeable to those who possess a refined disposition and straight understanding—are three (in number) :

First, *Sahāskirt* (सहस्रकृतं=संस्कृत). Books on various sciences and arts are mostly composed in this language. They (i.e. the Hindus) believe it is the language of the transcendental world and call it the *Akās-bānī* (आकाशबानी) and also *Dēv-bānī* (देवबानी), that is, the language of those who dwell in the heaven, and of the *dēvatas* who are the celestial beings.

Second, *Parāskirt* (पराकृतं=प्राकृत). This language is mostly employed in the praise of kings, ministers, and chiefs, and belongs to the under-world, that is, the world that is below this world ; they call it *Pātāl-bānī* (पातालबानी), and also *Nāg-bānī* (नागबानी), that is, the language of the lowest of the low, and of reptiles of mean origin, who live under-ground. This language is composed of *Sahāskirt*, mentioned above, and *Bhākhā* to be mentioned next.

Third, *Bhākhā*² (भाषा). Ornate poetry and the praise of the lover and the beloved is mostly composed in this language. This is the language of the world in which we live. Its application (i.e. of the *Bhākhā* as a language,) is generally inclusive of all other languages, excepting *Sahāskirt* and *Parāskirt*³. It is particularly the

¹ چگونگی lit., 'the how and wherefore state' of the language, the nature and manner of it.

² *Bhākhā*=Sanskrit *Bhāṣā*, lit., 'speech', 'language' or 'dialect', by usage means the Braj *Bhākhā*, a dialect of the Western Hindi. The author often calls it Hindi too. In his dictionary, لغات ہندی 'Lughāt-i-Hindī' (fol. 333a), he gives the meaning of the word, viz. '*Bhākhā*'; means, 'speech' or 'to speak' and also, the imperative 'say'.

³ The text is: واطلاق آن سوائی سہنسکرت وپراکرت عموماً شامل جمع زبانہاست : و خصوصاً زبان اہل برج بود. It is obvious that by Jamī'-i-ṣābānīhā, 'all languages',

language of the *Birj* people. *Birj* is the name of a country in India, (eighty) four *kos* round, with its centre at *Mathurā*, which is a quite well-known district¹.

The language of the *Birj* people is the most eloquent of all languages. All that lies between the two well-known rivers, *Gangā* and *Jamnā*, as for example *Cādwār*, also pronounced as *Candwār*, is also alluded to as eloquent. *Cādwār* is the name of a well-known district.

Since this language contains poetry full of colour and sweet expressions and of the praise of the lover and the beloved, and is much in vogue among poets and people of culture, for that reason its grammatical laws are here formulated. The author of this (Grammar) is this humble person².

SUB-SECTION II.

Śabd (*Śabda*), 'Parts of Speech'

This (Sub-section) is divided into four parts.

A. The definition of *Śabd* (fol. 31a) and its kinds.

It should be understood that *Śabd* in *Sahāskirt* means a part of speech, *kalimah*.³ The *Bhākhā* people pronounce it with *s*. In the terminology of our grammarians, a part of speech is that which when uttered carries sense with it. According to Indians it is of three kinds :

- (1) *Sanpādan*, 'Substantive'.
- (2) *Kartab* (*kartavya*), 'The Verb'.
- (3) *Kartā* (*kartā*), 'The Nominative'.

the author refers to all the dialects of the Hindi, of which, *Braj Bhākhā*, according to him, is the main source. The statement is a repetition of the very common opinion which up to very recent times was almost unanimously held with regard to the source and basis of the Hindostāni or Urdu Language.

¹ On fol. 195b, the author adds 'Gwālīār' to the territories in which *Bhākhā* is spoken. The word 'haštād' عشاد, i.e. 'eighty', is a later insertion in the India Off. MS. It does not occur in the Asiatic Society of Bengal's MS. nor in the Or. pub. lib.'s. In the *Lughāt-i-Hindī* the author gives the measurement in different terms, he says : ' one farsakh (= 3¼ miles) and according to an opinion, three farsakhs surrounding (Mathurā) is called *Birj* ' According to the popular Hindi topography, Mathurā forms a circuit of 84 kos.

² ومختراع آن من نجيف است.

³ *Kalima*, lit., 'a word with a meaning' (while *lafz*, 'a word', may be without a meaning), and grammatically means 'a part of speech'. The author follows the Persian Grammar as basis for treatment, though not very strictly. According to the Arab and Persian Grammarians, there are three kinds of parts of speech : (1) (*اسم*) *ism*, 'the noun', which includes substantives, adjectives, numerals, pronouns, and particles; (2) (*فعل*) *fi'l*, 'the verb'; and (3) (*حرف*) *harf*, 'the particle', which includes the remaining parts of speech, viz. adverbs, prepositions, conjunctions, and interjections.

B. It should be known that *Sanpādan*,¹ in their² terminology, means that part of speech which is not related to any of the three tenses, which are : past, present, and future.

Sanpādan is of two kinds :

- (1) That which does not depend upon another word in carrying its sense, e.g. *Rām*, 'the name of one of their well-known *devtās*' ; *jal*, meaning 'water', etc. Such parts of speech are called *Sanpādan*, and are known in Arabic terminology as *ism* (اسم) (i.e. Substantives, etc.).
- (2) That which depends upon another word in carrying its sense, e.g. *par* (پر), meaning 'at' and 'upon'. Such parts of speech are termed *Birt*³ (فول. 31b), and are known in Arabic terminology as *ḥarf* (حرف) (i.e. Particles, etc.).

C. *Kartab* (*kartavya*), 'The Verb'. It is divided into six parts.

I. The definition of *Kartab* and its kinds.

It should be known that *Kartab*, in their terminology, signifies a verb, and 'verb' means the performing of an action. It is a part of speech which is related to one of the tenses—the past, the present, and the future. These three tenses are called, in their terminology, *Tir-kāl* (تیرکال) *Tir-kāl* (*trikāla*). It is of five kinds :

1. *Bhūt* (*bhūta*), 'The Past'.
2. *Bartmān* (*vartamāna*), 'The Present'.
3. *Bhavikkh* (*bhaviṣya*), 'The Future'.
4. *Kiryā* (*kriyā*), 'The Perfect Participle'.
5. *Kirt* (*krta*), 'The Object'.

II. *Bhūt*, 'The Past Tense'.

It should be understood that in their terminology *Bhūt* means the past tense. It is a tense which refers to the time past. Their intransitive past has four inflections. The Intransitive verb (fol. 32a) is that in which the action of the verb

¹ By definition the word *Sanpādan* corresponds with the Persian term for noun, viz. اسم, for which the Hindi term is *sanjāna*, (संज्ञा). I cannot identify the word *sanpādan* (संपादन).

² That is, in the Indian terminology ; this third person, implying the Indians or Hindus, occurs very often and I have retained it as such in my translation.

³ I have not been able to identify this word. It may be a corruption of *vr̥tti* = 'function'.

concludes with the subject and does not proceed towards an object.

1. $\bar{A}y\bar{o}$,¹ it is common to the sing. masc. 3rd and 2nd persons ; and sing. masc. 1st person.
2. $\bar{A}'\bar{e}$, it is common to the dual and plural, masc. 3rd, 2nd, and 1st persons, along with others.²
3. $\bar{A}'\bar{i}$, it is common to the sing. fem. 3rd, 2nd, and sing. fem. 1st persons.
4. $\bar{A}'\bar{v}$, it is fem. and common to the dual and plural, 3rd, 2nd, and 1st persons, along with others.

The transitive past has also the same four inflections. The transitive verb is that in which the verb does not conclude its action with the subject but proceeds towards an object. However, the inflections of this verb undergo a change in accordance with the change in their object, that is, if the object is masc., the verb is rendered masc., and if (the object be) fem. (the verb) is made fem. (too). For example, if the obj. is sing. masc., they would say : $\bar{M}\bar{a}r\bar{i}y\bar{o}$, and if it be sing. fem. (fol. 32b) they would say : $\bar{M}\bar{a}r\bar{i}$, and so on in other cases.

III. *Bartmān*, 'The Present Tense'.

It should be known that *Bartmān*, in their terminology, denotes the present tense. The present is that which is midway between the past and the future. Their present tense has four variations of inflection :

1. *Karat hai*, it is common to the sing. masc. and fem. 3rd and 2nd persons.
2. *Karat haī*, it is common to the masc. fem., dual and plural, 2nd and 1st persons, along with others.
3. *Karat hō*, it is common to the dual and plural, masc., fem. 2nd person.
4. *Karat hū*, it is sing. masc. 1st person.

In each of the four inflections mentioned above, if (the final) *t* in *karat* be moved with the vowel *u*, it would be changed into masc., and if it be moved with *i*, it would become fem.

¹ $\bar{A}y\bar{o}$ is spelt in the text as thus : ' $\bar{A}y\bar{o}$ ' و بالی تھانی مضموم ، و او مجہول - i.e. $\bar{A}y\bar{o}$. Final *a* in Hindi is characteristically replaced by *au* in *Braj*, while it changes to *o* in Kanauji which is very similar to *Braj*. All the conjugational forms as spelt by Mirzā Khān are neither pure nor exclusively Kanauji. They are, however, more like Kanauji than pure *Braj*. In fact they are colloquial and not literary forms of the tenses of the dialect.

² مع الغير $ma' al-ghair$, lit., 'along with others', is the usual phrase that Muslim Grammarians use, implying the plural number of the person mentioned.

IV. *Bhavikkh*, 'The Future Tense'.

It should be understood that *Bhavikkh*, in their terminology, means the future tense. The future tense is that which is related to the time to come. Their future tense (fol. 33a) has eight inflections :

1. *Karai gō*, it is sing. masc. and common to the 3rd and 2nd persons.
2. *Karai ge*, it is common to the dual and plural, 3rd, masc. and 1st person, along with others.
3. *Karau gē*, it is masc. 2nd, and common to the dual and plural numbers.
4. *Karū gō*, it is sing. masc. 1st person.
5. *Karū gī*, it is sing. fem. 1st person.
6. *Karai gī* (fol. 33b) it is sing. fem., and common to the 2nd and 3rd persons.
7. *Karai gī*, it is fem. and common to the dual, and plural, 3rd and 1st persons, along with others.
8. *Karau gī*, it is fem. 2nd, and common to the dual and plural numbers.

V. *Kiryā*.

It should be known that *Kiryā*¹ is of four kinds :

1. *Sambhāv* (*sambhāva*=*sambhāva*), it is affirmative past, e.g. *Āyō*, etc.
2. *Asambhāv* (*asambhāva*), it is negative past, e.g. *Nāyō*, etc.
3. *Bhāv* (*bhāva*), it is affirmative present and future, e.g. *Karat hai*, and *Karai gō*, etc.
4. *An-bhāv* (*a-bhāva*) (fol. 34a), it is negative present and future.

For negation and non-affirmation they add *na* or *nā* to the beginning of a word.

VI. *Kirt* (कृत्) 'The Object'.

It should be understood that *Kirt*,² in their terminology, signifies the object. The object is that which bears the action (of the verb).

They add *h*³ to the termination of the object, e.g. *Hanyau Rām Rāvanaha*⁴, that is, 'Rām struck Rāvan'.

Sometimes the object is placed before its subject, e.g. *Hanyau Rāvanaha Rām*.

¹ *Kiryā*, according to the examples given stands for 'perfect participle' or 'indefinite perfect'.

² Sk. *Kṛta*, lit. means 'done'.

³ This *-h=ha* is the common Old Hindi affix of the oblique case, derived from *Apabhraṃśa*.

⁴ The sentence is not spelt in the text.

Sometimes the pronominal affix for the object is dropped, e.g. *Hanyau Rām Rāvan*. In such cases it is preferable that the subject should precede its object, else they guess the sense by what it is likely to mean.

D. *Kartā*, 'The Subject'.

It should be understood that in their terminology, *Kartā* means the subject. The subject is one that performs an action. It is of two kinds :

- (1) *Sa^wād^hin*¹ (*svād^hina*), 'the Independent'.
- (2) *Parād^hin*, 'the Dependent'.

Sa^wād^hin (fol. 34b), in their terminology, means the subject that does its action by itself, e.g. *Kāñ*, i.e. 'the doer of an action'.

Parād^hin is a subject that orders an action to be done by another person, either affirmatively or prohibitively; just as we have (in Persian), the affirmative and prohibitive imperative moods. In the affirmative, one is ordered to act and in the prohibitive one is ordered against acting.

Their 2nd person imperative is of three kinds :

- (1) *Karu*,² it is 2nd sing. masc. imperative.
- (2) *Kari*, it is 2nd sing. fem. imperative.
- (3) *Karahu*, it is common to the masc. fem., dual, and 2nd person plural.

Their 3rd person imperative is also of three kinds :

- (1) *Karai*, it is 3rd sing. imperative and common to the fem. and masc. genders.
- (2) *Karāi*, it is 3rd imperative common to the masc. and fem., dual and plural, 1st person, along with others.
- (3) *Karū*, it is sing. 3rd and 1st persons imperative.

The prohibitive imperative moods, for the 2nd and 3rd persons (fol. 35a), are also the same as those six of the 3rd and 2nd imperative, only *na* or *nā* is prefixed to the verb (in each case). These need not be detailed here.

¹ *Sawād^hin* is spelt thus : نغم سين مهمله ممدودة ، با واو مشمومة ، و دال نقيلة مكسرة و ياي معروف و نون - Here the first letter *s* should have been moved by *u* and not by *a* as the text has. For no *w* sound is produced when the first letter is moved by *a* and the next is preceded by *a*. Regarding this smelt 'w,' or 'y' the rule given on fol. 6a is : 'when *u* precedes an *a* or an inert *y*, then, indeed, in the pronunciation of the letter preceding an *a* or an inert *y*, a bit of the letter *w* is pronounced, as in the word *duwār* meaning 'door' and in the word *sawād*, meaning 'sweet'.

² As *Zamma* represents both *u* and *o*, and *Kasra* both *i* and *e*, I have always written *u* for *Zamma* and *i* for *Kasra*, unless these are further qualified to be pronounced as *o* or *e*.

SUB-SECTION III.

Purling (*puṅlinga*) 'The Masculine Gender'.

It should be known that *Purling*, in their terminology, denotes the masculine gender, that is, man or male. It is of two kinds :

1. That which is a definite noun and has an opposite feminine gender, e.g. *Rām* and *Kānh*, the two well-known *dēvtās*. A definite (or a proper) noun is that which properly belongs to a person.
2. At the end of an indefinite masculine noun *a* is affixed, e.g. *mīrgā* (in which case), *ā* is affixed to the termination of the word *mīrg* (*mrga*), meaning 'an antelope', etc.

SUB-SECTION IV.

Astri-ling (*stri-liṅga*), 'The Feminine Gender'.

It should be known that *Astri-ling*, in their terminology, means feminine gender, that is, woman or female. This is also of two kinds :

1. The definite noun, that is, the name of a particular person, e.g. *Sitā* and *Rādhā*, names of two well-known women, etc.
2. The indefinite noun ; it is of two kinds :
 1. That which has a masculine gender opposite to it, e.g. *turanganī* (or *turangnī*), (fol. 35b) meaning 'a mare', or *hastanī*, i.e. 'a female elephant', etc.
 2. That which has no opposite gender to it, e.g. *bayār*, meaning 'wind' and *agan*, meaning 'fire', etc.
 3. The last kind of the feminine gender is that which is called irregular ; its use is colloquial, as already mentioned ; they call certain things feminine and certain things masculine.

When they wish to change a masculine gender to a feminine one, that is, to change the indefinite masculine to a feminine gender, they add some suffixes to the masculine which changes it to feminine gender.

The following are those suffixes :

1. *Ā*, e.g. *birdhā* (*vrddhā*), i.e. 'an old woman', for *birdh* (*vrddha*) means 'an old man', etc.

Let it be clear that *ā*, at the end of the word *birdhā*, is in fact *ā*, and *ā* in reality is two *a*-s ; when affixed to the word *birdh*, the first *a* in the middle is suppressed, leaving one *ā*—*birdhā*.¹ Because the general rule is : any word that begins with *a* (hamza), when attached to another word, the *a* in its mid-position is suppressed.

2. *Ī*, e.g. *dēvī* (fol. 36a), that is, the wife of a *dēv*, etc.

¹ The first *a* refers to the *a* in Sk. masc. *vrddha*.

3. *Ānī*, e.g. *Ruddrānī*, that is, the wife of a *Ruddr*, generally signifying a *dēv* and specially *Mahādēv*, etc.
4. *Nī*, e.g. *turanganī*, or *turangnī*, i.e. 'a mare', etc.
Sometimes the final *ī* is dropped and *n* remains, e.g. *turangan*, etc.

SUB-SECTION V.

Nipunsak-ling (*napumsaka-linga*), 'The Neuter Gender'.

It should be understood that in their terminology, *Nipunsak-ling* means the neuter gender, i.e. which is in fact neither masculine nor feminine. There are a few words of this gender which they use, but mentioning them here would unnecessarily lengthen the matter. One of these words is *kuṇḍal*, meaning 'a ring', etc. The use of this gender is peculiar to the *Sahāskirt* language and is not used in the *Bhākhā*.

SUB-SECTION VI.

(Fol. 36b).

Buh-bacan (*bahu-vacana*), 'The Plural Number'.

It should be understood that *buh-bacan*, in their terminology, means the plural number.

They consider all numbers above one as plural. It is this way : at the termination of a singular number they add *n* ; and if the letter preceding the *n* is inert or immoveable, they move it with *a*, e.g. *karan* and *pagan*, i.e. 'hands' and 'feet' (respectively). The singulars of these are *kar* and *pag* ; etc. The exception is this : *ā* occurring at the end of a word, which never moves in any condition, (is kept), e.g. *kulitān*, meaning 'women of ill fame', the singular being *kulitā*, etc. The words that have a final inert *i*, *y* or *u*, *w*, in them, this inert *y* or *w* is sometimes retained and sometimes moved by *a*, e.g. *sakhiyan* and *bhīṭwan*, meaning 'mistresses' ; the singulars of these are : *sakhī* and *bhīṭū* ; etc.

The plural is sometimes formed by adding *ān*, e.g. *sakhiyān*, that is, 'female friends' ; etc.

SUB-SECTION VII.

The Demonstrative Pronouns.

The Demonstrative Pronouns are those nouns which point to a person (or a thing). It should be known that they have seven pronouns (fol. 37a) :

1. *wā*, sing. 3rd person, meaning 'that' (त).
2. *tā*, also for sing. 3rd person, meaning 'that' (त).
3. *yā*, sing. 2nd person, meaning 'this' (य).
4. *jā*, sing. 3rd person, meaning 'whoever' (जा).
5. *un*, plur. 3rd person, meaning 'they' (उन).

6. *in*, plur. 2nd person, meaning 'these' (इन्).
 7. *jin*, plur. 3rd person, meaning 'whoever' (जिन).

These seven Demonstrative Pronouns are common to the masculine and feminine genders.

SUB-SECTION VIII.

Pad-birt (pada-vṛtti), 'The Sentence'.

It should be known that *pad-birt*, in their terminology, means a sentence which is composed of two parts of speech, e.g. *Rām āyō*; etc.

SUB-SECTION IX.

Sambandh (sambandha), 'The Genitive Relation'.

It should be understood that *Sambandh*, in their terminology, signifies the genitive relation, that is, the relation by which the first word is connected with the second. Technically (fol. 137b), the first is designated *muzāf*, i.e. the governing noun (or the noun possessed), and the second *muzāf ilaih*, i.e. the noun governed.

The genitive construction of (the language of) the Indians contains three parts of speech, e.g. *pūt Rām-kō*, i.e. 'the son of Ram'. Hence, the word *pūt* is the noun possessed, the word *Rām* is the possessing noun, and the particle *kō*, at the end, is the sign of the genitive, serving the purpose of *li* in Arabic, e.g. *Ghulāmu li-Zaidin*, 'the slave of Zaid,' and of *kasra-i-izāfat*, i.e. the genitive *i* at the termination of the governing noun in Persian, e.g. *Ghulām-i-Zaid*, i.e. 'the slave of Zaid'.

Whenever in Hindi, the noun governed precedes the governing noun, the particle *ko*, which is the genitive link, is brought in the middle (in such a case),—they would say: *Rām-kō pūt*; etc. In such cases they sometimes drop the sign of the genitive and say: *Rām pūt*; etc.

SUB-SECTION X.

On Particles, etc.

The Particles and syllables that, occurring in the middle, in the beginning and at the end of nouns, produce different meanings. This Sub-section is divided into two parts.

A. The Particles that, occurring at the beginning, in the middle and at the end of nouns, produce different meanings. This (part) is (further) divided into two divisions:

(1) *A (hamza)*, at the beginning of nouns, gives a sense of negation and deprivation; in their terminology it is known as *nās (nāsa)*, i.e. 'negation' (fol. 38a). For example, *a-jān*, i.e. 'the ignorant', etc., for *jān* means 'knowledge' and 'the one knowing'.

Ā (alif), in the middle of nouns, gives a sense of repetition and recurrence, e.g. *calācal*, i.e. 'all haste', 'running'. This *ā* is used in Persian too.

Bi, at the beginning of nouns, gives a sense of negation and deprivation, e.g. *bikal*, i.e. 'restless' and 'perturbed', as *kal* means 'rest' and 'comfort'.

Sa, at the beginning of nouns, gives a sense of accompaniment, e.g. *sajal*, i.e. 'watered' and 'flooded', as *jal* means 'water'. Sometimes this *sa* gives the sense of 'ability' and 'worth', e.g. *sapūt*, that is, 'an able and worthy son'. Excepting this word (i.e. *sapūt*), I have not heard any other word in which this particle is so used.

Su, at the beginning of nouns, gives a sense of being good and appropriate, e.g. *subās*, i.e. 'sweet-smell', etc.

Kā, at the beginning of nouns, gives a sense of inability and unworthiness, e.g. *kapūt* (fol. 38b), i.e. 'an undeserving son'. Excepting this word (i.e. *kapūt*), the above-mentioned *ka*, in this sense, has also not reached my ears.

Ku, at the beginning of nouns, affords a sense of being 'bad' and 'unpleasant', e.g. *kurang*, i.e. 'of bad colour', etc.

Ni, at the beginning of nouns, gives a sense of negation and deprivation, e.g. *nilāj*, i.e. 'shameless' and 'immodest', etc., as *lāj* and *lāj* mean 'shame' and 'modesty'.

(2) The particles that, occurring at the end of nouns, give different meanings.

Ā (alif), at the end of nouns, affords a sense of quality and agency, e.g. *kabitā*,¹ i.e. 'a poet' and 'one possessing the quality of poetry', etc., for *kabit* means 'poetry'; e.g. *devā*,² i.e. 'the donor', 'one possessing the quality of bestowing'. Sometimes it particularly occurs for the feminine gender, e.g. *birdhā*, i.e. 'an old woman', as *birdh* means 'an old man', as mentioned above. In spite of that, it sometimes gives a sense of possessing a quality and of agency, e.g. *garbā* (fol. 39a), i.e. 'a woman possessing the quality of pride' and 'the proud', etc., for *garb* means 'pride'. Sometimes it gives a sense of masculine gender and of the masculine quality, e.g. *mirgā*, i.e. 'a male antelope', etc. At the end of a definite noun, it serves the purpose of a vocative. A vocative is that by which a person is addressed, e.g. *Rāmā!*, i.e. 'O Ram', etc. This vocative is used in Arabic and Persian too.

P, at the termination of nouns, affords a sense of ownership and lordship, e.g. *bhūp*, i.e. 'master and the lord of land', etc., for *bhū* means 'land'.

¹ *Kabit* or *Kabitā* both mean 'poetry', but the author thinks, or may be it was popularly considered a noun of agency from *kabit*, on the analogy of *baktā* (*vaktā*, *vaca*), 'the speaker'.

² *Lēvā* (inf. *lēnā*, 'to take'), 'one who takes'.

T, at the end of nouns, gives a sense of the infinitive, e.g. *ganat*, i.e. 'to count' and 'counting', etc.

T, at the end of nouns, gives the meaning of a noun of agency, e.g. *khēvat*, i.e. 'the rower of a boat'. They also add *ū* to the final *t*, e.g. *khēvatū*, etc.

J, at the end of nouns, gives a sense of 'being born' (fol. 39b), e.g. *bāraj*, i.e. 'one born of water', etc. It is applied to the lotus and whatever is born of water, as *bār* means 'water'.

Di, at the end of nouns, gives a sense of an adverb of place, e.g. *bāradi* (*vārida*), meaning 'clouds', etc., for *bār* means 'water', as mentioned above.

Dh, it also gives the same meaning, e.g. *aṅbudh* (*ambudhi*), i.e. 'an ocean', etc., as *aṅb* (*ambu*) means 'water'. It is a general rule that *di*, at the end of a noun, denoting water, affords the sense of a cloud, and *dh*, at the end of such a noun, gives the sense of an ocean.

K, at the end of nouns, gives a sense of a noun of agency, e.g. *sēvak*, meaning 'a servant', etc., for *sēv* and *sēvā* mean 'service'. Sometimes this *k* gives the sense of an infinitive, e.g. *baidhak*, i.e. 'medical practice', etc.

G, at the termination of nouns, gives the sense of manner, way and gait, e.g. *urag* (fol. 40a), i.e. 'one that goes on its belly', for *ur* means 'chest',—it signifies 'a snake'.

N, at the end of nouns, gives a sense of an infinitive, e.g. *calan*, meaning 'to go', 'manner', 'being in vogue', etc., for *cal* and *cāl* mean 'method' and 'manner'. Sometimes it serves the purpose of a noun of agency, e.g. *mōhan*, i.e. 'one who charms', as *mōh* means 'fascination', 'a state of being charmed'. It also gives the meaning of plurality, e.g. *karan*, i.e. 'hands', etc., for *kar* means 'a hand'. It also gives the meaning of a feminine gender, e.g. *turaṅgan*, i.e. 'a mare', etc., for *turaṅg* means 'a horse', as mentioned above.

Ū, at the end of nouns, gives a sense of a noun of agency, e.g. *pāhrū*, meaning 'a guard', etc., for *pāhrā* and *pahrā* mean 'watching' and 'keeping a guard'.

Hi, at the end of nouns, gives the sense of the accusative case, e.g. *wāhi*, i.e. 'to him', etc., as *wā* means 'he' (बाही).

Ī, at the end of nouns, gives a sense of relationship (fol. 40b), e.g. *Ajmēri*, that is, 'belonging to Ajmēr', which is the name of a well-known city in India. This *ī* is also used in Persian. Sometimes it gives the sense of quality or agency, e.g. *garbī*, i.e. 'proud' or 'possessing the quality of pride'. Sometimes this *ī* gives the sense of feminine gender, e.g. *dēvi*, meaning 'the wife of a *dēv*', as has been mentioned before.

B. Words (and Particles) that, occurring at the end and in the beginning of nouns, give different meanings. These are classed into two divisions:

I. Words that, at the beginning of nouns, give different meanings.

Words that, at the beginning of nouns, give the sense of the vocative. A vocative is that by which a person is called, as mentioned before. Such are ten words :—

- (1) *Hē*, e.g. *Hē Rām!*, etc.
- (2) *Ahē*, e.g. *Ahē Rām!*, etc.
- (3) *Hō*, e.g. *Hō Rām!*, etc.
- (4) *Aho*, e.g. *Ahō Rām!*, etc.
- (5) *Ē*, e.g. *Ē Rām!*, etc.
- (6) *Ē hō*, e.g. *Ē hō Rām!*, etc. (fol. 41a).
- (7) *Arē*, e.g. *Arē Rām!*. In addressing a female, this vocative is pronounced with the vowel *ī*, e.g. *Arī sakhī!*; *sakhī* means 'a lady friend'.
- (8) *Rē*, without the initial *a* (in *Arē*), e.g. *Rē Rām!*; in addressing a female this vocative too is pronounced with the vowel *ī*, e.g. *Rī sakhī*, etc.
- (9) *Ē rē*, a compound of *ē* and *rē*, e.g. *Ē rē Rām!*. Here too, in the feminine gender, the 2nd part (of the vocative, i.e. *re*) is turned into *rī*, e.g. *Ē rī sakhī!*, etc.
- (10) *Arē ē*, a compound of *arē* and *ē*, e.g. *Arē ē Rām!*. Here too, in the feminine gender, the particle *arē*, the 1st part of the vocative is pronounced with the vowel *ī*, e.g. *Arī ē sakhī!*, etc.

Particles that, occurring at the beginning of nouns, give a sense of negation and deprivation. Such are two particles :—

- (1) *Nir*, e.g. *nir-bhau*, i.e. 'fearless', etc., as *bhau* means 'fear'.
- (2) *An*, e.g. *an-ras*, meaning, 'tasteless', etc., as *ras* means 'flavour' and 'taste'.

II. Particles (or suffixes) that, occurring at the termination of nouns (fol. 41b), give different meanings.

Particles that, occurring at the termination of nouns, give the sense of possession and lordship. Such are ten particles :—

- (1) *Want*, e.g. *rūp-want*, i.e. 'one possessing beauty', etc., as *rūp* means 'beauty'. In case of masculine gender, sometimes, they add *ā* to the end of this word and say: *rūp-wantā*. In case of the feminine gender *ī* is added (as a substitute for the masc. *ā*), they would say: *rūp-wantī*, etc.
- (2) *Kār*, e.g. *gun-kār*, that is, 'one possessing knowledge and skill', etc., as *gun* means 'knowledge and skill'.
- (3) *Pāl*, e.g. *bhū-pāl*, i.e. 'the owner and lord of lands and country', for *bhū* means 'land'.
- (4) *Pat*, e.g. *mahī-pat*, i.e. 'the master and lord of land', and 'the lord of a kingdom', etc. It is also applied to the king, the master of a land and a country; for, *mahī* (fol. 42a) and *mahī* mean land. It is a general rule that the particle *pat*, at the termination of a noun for land, person and world gives the sense of a *Rājā*, i.e. 'a King'; at the end of a noun, denoting a star or night, it gives

the sense of the moon, e.g. *mahī-pat*, as has been mentioned before ; *nar-pat*, *jaḡat-pat*, *nichattr-pat*, *nis-pat*.

(5) *Īs*, when coupled with another word (as a suffix), its *a* (hamza), occurring in the middle, is elided, for the general rule is : any word, having (an initial) *a* (i.e. hamza), when coupled (as a suffix) with another word, the *a* in its middle position is elided, e.g. *Mahēs*, that is, 'the master and the lord of earth', etc. This is also applicable to a king, the master of a country or land, as *mahī* and *mahi*, in the manner mentioned above, mean 'land'.

(6) *Īsur*,—in *Sahāskirt* it is pronounced with *sh* (*ṣ*) ; e.g. *kābīsur*, (fol. 42b), i.e. 'the master and lord of poetry', for *kab* means 'poetry'.

(7) *Ind*, *nar-ind*, i.e. 'the master and lord of men', for *nar* means 'man'.

(8) *Rāj*, e.g. *kab-rāj*, i.e. 'the king of poets', as *kab* means 'a poet'.

(9) *Ait*, e.g. *ḍhalait*, i.e. 'the master and lord of shield', etc., as *ḍhāl* means 'a shield'.

(10) *Āwat*, it is particularly used for the feminine gender, e.g. *lachmāwat*, i.e. 'a wealthy woman', as *Lachmī* means 'wealth'. At the end of the letter *t*, *ī* may be added also, e.g. *lachmāwatī*.

Particles (or Suffixes) that, occurring at the termination of nouns, give the sense of a noun of agency. Such are five particles :—

(1) *Ayyā*, e.g. *khilayyā* (fol. 43a), i.e. 'the player', as *khēl* means 'play', 'sport'.

(2) *Wār*, e.g. *khilwār*, i.e. 'the player'; etc.

(3) *Ār*, e.g. *khilār*, i.e. 'the player'. At the end of it (the vowel) *ī* may also be added, e.g. *khilārī*; etc.

(4) *Āk*, e.g. *pairāk*, i.e. 'the swimmer'; etc.

(5) *Ū*, e.g. *baṭāū*, i.e. 'the way-farer', 'a traveller'; etc.

Particles that, occurring at the termination of nouns, give the sense of the infinitive (and the verbal noun). Such are eight particles :—

(1) *Bō*, e.g. *bōl-bō*, i.e. 'to speak'; etc.

(2) *Ā'ī*, e.g. *taranā'ī* (fol. 43b), i.e. 'youth' (being young), as *taran* means 'youth'.

(3) *Āpō*, e.g. *muṭāpo*, i.e. 'corpulence', colloquially they turn the final *ō* into *ā* (so that *muṭāpō*) is pronounced as *muṭāpā*; etc.

(4) *Pan*, e.g. *bāl-pan*, i.e. 'child-hood'; etc. They also use *ō* at the end of *n* in *pan*, and say : *bāl-panō*. Colloquially they use *ā* instead of *ō*, and say : *bāl-panā*.

(5) *Nō*, e.g. *āwanō*, i.e. 'to come'. Colloquially they use *ā* instead of *ō*, e.g. *āwanā*.

(6) *Paṭ*, e.g. *cikan-paṭ*, i.e. 'beautiful', 'charming', 'blendishment'; etc.

(7) *Āp*, e.g. *milāp*, i.e. 'concord', 'meeting' (fol. 44a); etc.

(8) *Āō*, e.g. *banāō*, i.e. 'making', 'decorating'; etc.

Particles that, occurring at the termination of nouns, afford the sense of quality. Such are ten particles :—

(1) *Tā'ī*, e.g. *siṅāmīā'ī*, i.e. 'the quality of darkness', etc., as *siṅām* means 'dark'. This particle is also used without the second part of it, i.e. *ī*, e.g. *siṅāmīā*; etc.

(2) *Āī*, e.g. *ciknāī*, i.e. 'the quality of being fatty', 'oily'; etc.

(3) *Āwaī*, e.g. *mīhrāwaī*, i.e. 'woman-hood', 'womanliness', for *mīhrī* means 'woman'.

(4) *Ās*, e.g. *mīthās*, i.e. 'the quality of sweet-ness'; etc.

(5) *Īl* (fol. 44b), in case of masculine gender they add *ō* at the end and say : *rāgīlō*, i.e. 'one charged with the quality of dandiness'. Colloquially they use *ā* instead of *o*, e.g. *rāgīlā*. In case of feminine gender, they add *ī*, thus : *rāgīhī*, i.e. 'a woman having the quality of showiness'; etc.

(6) *Sār*, e.g. *mīlan-sār*, i.e. 'one possessing the quality of amiability'.

(7) *Kā*, it is particularly used for the feminine gender, e.g. *abhsārikā*, i.e. 'a woman charged with the quality of ill-repute', as *abhsār* means 'loose living' and 'lewdness'; etc.

(8) *Āyō*, e.g. *dhīṭāyō*, i.e. 'the quality of impudence', 'shamelessness'; etc.

(9) *Ōl*, in case of masculine gender they add *ō* to the end of *l*, thus : *mājhōlō*, 'a middling'. Colloquially they use *ā* instead of *ō*, and say : *mājhōlā*, etc. In case of feminine gender (fol. 45a), they substitute *ī* (for *a*) to the end of *l* and say : *mājhōlī*; etc.

(10) *Ōhā*, in case of masculine gender they use *ā* after *h*, e.g. *bhagōhā*, i.e. 'one having the quality of light red colour', as *bhagu* means 'light-red colour'. In case of feminine gender they use *ī* instead of *a*, e.g. *bhagōhī*, i.e. 'a woman having the same quality' (of light-red-ness); etc.

Particles that, occurring at the termination of nouns, afford the sense of diminution. Such are four :—

(1) *Wā*, e.g. *lāgar-wā*, i.e. 'a naughty kid', as *lāgar* means 'mischievous'. In case of feminine gender they use *yā* instead of *wā*, e.g. *gagar-yā*, i.e. 'a small pitcher', as *gagar* means 'a pitcher'. This *yā* in a masculine gender gives a sense of relationship, e.g. *Kanaujīyā* (fol. 45b), i.e. 'a man related to *Kanauj*', which is a well-known city in India.

(2) *Rā*, e.g. *meh-rā*, i.e. 'a drizzle'; etc.

(3) *Aunā*, e.g. *dhūṭaunā*, i.e. 'a young child', etc., as *dhōṭā* means 'a boy'.

(4) *Ūī*, in case of masculine gender they add *ō* (to its end), and say : *kalūtō*, i.e. 'a blackie'. Sometimes they use *ō* for *ū*, e.g. *bharōṭō*, i.e. 'a small bag'; etc. Colloquially, in both the cases, they use *ā* instead of *ō*, e.g. *kalūtā*, and *bharōṭā*; etc. In cases of feminine gender, they use *ī* instead of *ā*, e.g. *kalūtī*, *bharōṭī*, etc.

Particles that, occurring at the end of nouns (fol. 46a), give the meaning of possession. Such are two particles :—

(1) *Dhar*, e.g. *gir-dhar*, i.e. 'one holding the mountain'. *Gir-dhar* is the name of *Kāñh* (Krishna), for, they say, he once held aloft a mountain on the palm of his hand, whence the name *Gir-dhar*. The same particle at the end of a noun, denoting earth, gives the sense of a mountain, e.g. *dharā-dhar*, i.e. 'one holding the earth'.

(2) *Dhāri*, e.g. *jaṭā-dhāri*, i.e. 'one keeping *jaṭā*'; *jaṭā* means 'coils of hair, sticking together and matted into one'.

Particles that, occurring at the termination of nouns, give the donative sense. Such are two (particles) :—

(1) *Dā'ī*, e.g. *dukh-dā'ī*, i.e. 'one that gives pain and trouble'; etc.

(2) *Dā'ik*, e.g. *sukh-dā'ik*, i.e. 'one that gives comfort'; etc.

Particles that, occurring at the termination of nouns, give the sense of performing an action. Such are also two particles :—

(1) (Fol. 46b) *Kar*, e.g. *din-kar*, 'one that makes the day', it signifies the Sun.

(2) *Kartā*, e.g. *gun-kartā*, i.e. 'profitable'; etc.

Particles that, occurring at the termination of nouns, give the sense of ravishing, rapine and stealing. Such are also two particles :—

(1) *Har*, e.g. *man-har*, i.e. 'heart-ravishing', 'heart-stealing'; etc. They also add *n* at the end and say: *man-harn*. In case of feminine gender they add *ī* after *n* and say: *man-harnī*, i.e. 'heart-ravishing lady'.

(2) *Hartā*, e.g. *bāi-hartā*, i.e. 'one that clears the wind', 'wind-driving'; etc.

Hār is a particle that, at the termination of nouns, affords the sense of fitness and merit, e.g. *hōn-hār*, i.e. 'fit', 'able' and 'deserving'; etc.

Auṭ is a particle that, at the termination of nouns, gives the sense of instrumentality, e.g. *kisnauṭ*, i.e. 'the instrument used (fol. 47a) in husbandry', for (the word) *kisān* means 'a peasant'. Sometimes, in case of masculine gender, *a* is added at the end of *auṭ*; (in such case) they would say: *kachauṭa*, i.e. 'the thing by which private parts are covered', for *kāch* means 'private parts' and 'thigh'. In case of feminine gender they add *ī*, e.g. *kasauṭī*, i.e. 'the thing by which gold and silver is assayed'; for *kas* means 'to assay', 'to test'. Sometimes this particle serves to give the meaning of capacity (of a vessel), e.g. *kajrauṭī*, i.e. 'the thing in which collyrium is kept'.

Bin is a particle that, at the termination of nouns, gives the meaning of less, without and excepting, e.g. *lāl-bin*, i.e. 'without the beloved'; and *lāl* means 'the beloved'. Sometimes they

also add *ā* to the end of *n* and say: *lāl-binā*; and sometimes they place both the particles before the noun, and say: *bin-lāl, binā-lal*; etc.

Sālā (fol. 47b) is a particle that, at the termination of nouns, serves to give the meaning of an adverb of place, e.g. *dharm-sālā*, i.e. 'the place for worship, charity, religious devotion and worship of God'. This particle is sometimes used without the terminal *a*, e.g. *ṭak-sāl*, i.e. 'the mint', 'the market for the business of gold and silver'; etc.

Āhand is a particle that, at the termination of nouns, gives the meaning of smell, e.g. *machlāhand*, i.e. 'a disgusting smell like that of fish'; etc.

Car is a particle that, at the termination of a noun for a tree, gives the meaning of 'an antelope' and 'a monkey', e.g. *rukḥ-car*; etc. At the end of a noun for a plain and a forest, it serves to give the same sense, as also of that of 'the people of the forest and plains', e.g. *ban-car*; etc. At the end of a noun for water, it serves to give the meaning of 'clouds' and 'rain', e.g. *jal-car*; etc. At the end of a noun for night, it serves to give the sense of 'ghosts',¹ e.g. *nis-car*; etc.

Ma'ī is a particle that (fol. 48a), at the termination of nouns, serves to give the meaning of 'multitude' and 'abundance', e.g. *jalma'ī*, i.e. 'abounding in rivulets and rivers', as *jal* means 'water'.

Ans (*ās*) is a particle that, at the termination of nouns, serves to give the meaning of 'a part', 'a portion', e.g. (*daswās*) *daswans*, i.e. 'the tenth part'; etc.

Autī is a particle that, at the termination of nouns, serves to give the meaning of measure, e.g. *samjḥautī*, i.e. 'to judge the quantity and measure (of a thing)'; etc.

¹ The word *ajanna* ^{جَنَّة} in the text (plural of *janīn* 'an embryo') is incorrectly written for *jinna*, ^{جِنَّة} (plural of *jin*), 'demons'. The mistake is very common. Sir W. Jones also has read it as *ajanna* and marked its meaning in the margin as 'embryo'.

قواعد کُلیہ بہاکھا

تصنیف

میرزا خان ابن فخر الدین محمد

بتصحیح

م - ضیاء الدین معلم کُلیہ وشوابہارتی،

شانتینی کیتان، بنگال -

شعبه دوم

در قواعد کلیه بهاها و آن متفوع است¹ بده نوع

نوع اول

در بیان چگونگی زبان: باید دانست که زبان اهل هند متعدد 30a است - اما آنچه بدان (fol. 30a) کتابها و دیوانها تصنیف توان کرد و مطبوع طبع سلیم و ذهن مستقیم باشد، بر سه گونه است - اول سَهَسْکَرِتْ² (بسیزین مهملتین، سین اول مفتوح و فتح های مغنونه، و سکون سین ثانی، و کسر کاف تازی خفیفه و سکون را و تالی فوقانی خفیفه) و کتابها در اقسام علوم و انواع فنون بیشتر بدین³ زبان تصنیف کنند - و آن باعتقاد ایشان زبان عالم علوی است - و آن را آکاس بانی گویند، (بالف و کاف تازی خفیفه ممدودتین و سین مهمله موقوف⁴ و بای موحده خفیفه ممدوده و نون مکسوره و بای معروف -) و دیو بانی نیز نامند، (بدال خفیفه مکسور و بای مجهول و واو موقوف، و باقی حروف و حرکات مذکوره) یعنی زبان اهل آسمان و دیوتها که آسمانیان و علو یانند *

دریم پد اگرت، (بفتح بای عجمی خفیفه، و رای ممدوده⁵ و باقی حروف و حرکات مذکوره -) و مدح ملوک و وزراء و اکابر بیشتر بدین زبان

¹ B. بدو.

² I have considered it convenient to close the spellings within brackets.

³ A. has : و آن باعتقاد... الخ نیز بدین است هند اترا آکاس بانی گویند :

⁴ B. دیوتاهای : C. دیوتها :

⁵ A. gives the spelling of کرت in the margin and has الخ ... حروف و باقی حروف in the text as well.

گویند - و آن زبان عالم سفلی است، یعنی عالمی که زیر زمین است - و آن را بَاتَلُ بَانِي گویند، (ببای عجمی و تلی فوقانی خفیفترین ممدودتین و لام موقوف، و باقی حروف و حرکات مذکوره -) ¹ و نَاگُ بَانِي نیز نامند، (بنون ممدوده و کاف عجمی خفیفه موقوف و باقی حروف و حرکات مذکوره -) یعنی زبان اهل اسفل السَّافِلین و ماران که زمینیان و سفلیانند - (fol. 30b) و آن مرگب است از سَهَسْکَرَت که سابق مذکور 30b. شد و بهاکها که بعد از این مذکور شود *

سیوم بهاکها، (ببای موحده و کاف تازی ثقیلتین ممدودتین -) و اشعار رنگین و وصف عاشق و معشوق بیشتر بدین زبان گویند - و آن زبان عالمی است که ما درویم - و اطلاق آن، سوای سَهَسْکَرَت و پَرَاکَرَت، عموماً شامل ² جمیع زبانهاست - و خصوصاً زبان اهل بَرَج بود - و بَرَج (بکسر بیلی موحده خفیفه و سکون را و جیم تازی خفیفه،) نام سرزمینی است در هند و اصل آن مُنْهَرَا بود - ³ و چهار کره نواحی آن حد بَرَج باشد - و مُنْهَرَا، (بفتح میم و ضم تلی فوقانی ثقیله و رلی ممدوده،) نام موضعی است مشهور و معروف - ⁴ و زبان اهل بَرَج انصَح زبانهاست - و آنچه میان دو آب گنگا و جمنا که درود مشهور اند، واقع شده است، مثل ⁵ چَنْدُوَار و غیره، بفصاحت منسوب است - و چَنْدُوَار (بجیم عجمی

1 ... حرکات مذکوره to و ناگ بانی نیز ... C. omits beginning from

2 B. has جمع.

3 The word هَشَنَاد (without the two diacritical points of ت,) is obviously a later insertion in A.; it does not occur in the other two, B. and C.

4 B. has در for و.

5 B. and later چَنْدُوَار: C. چَنْدُون وار: B.

و دال خفیفترین، باول مفتوح مغنونه و سکون ثانی و قیل بفتح الاول و سکون الذنون و وار ممدوده (را -) نام موضعی است معروف و مشهور - و چون این زبان شامل اشعار رنگین و عبارات شیرین و وصف عاشق و معشوق است، و بر زبان اهل نظم و صاحب طبع بیشتر مستعمل و جاری است، بنابراین بقواعد کلیه آن پرداخته آمد و مخترع آن این نحیف است *

نوع دوم

در بیان شَبَد و آن منقسم است بچهار قسم *

قسم اول در تعریف شَبَد (fol. 31a) و تقسیم آن * 31a.

بباید دانست که شَبَد، (بفتح سین معجمه و بای موحده و دال خفیفترین بسکون ¹ اول) در زبان سَهَنَسَكِرَت کلمه را گویند - و اهل بهاکها آن را بسین مهمله خوانند - و کلمه در اصطلاح ² نُحَات ما آن بود که بازای ³ معنی از زبان برآورده شود، و آن در اصطلاح اهل ⁴ هند بر سه گونه است *

اول سَنپَادَن، (بفتح سین مهمله و نون مغنونه و بای عجمی و دال خفیفترین باول ممدوده و ثانی مفتوح و نون -) دوم کَرَتَب، (بفتح کاف تازی خفیفه و سکون را و تالی فوقانی و بای موحده خفیفترین باول مفتوح -) سیوم کَرَتَا، (بفتح کاف تازی خفیفه و سکون را و تالی فوقانی خفیفه ممدوده) *

قسم دوم، در بیان سَنپَادَن *

¹ B. omits اول.

² A. bears the note: یعنی عالمان نحر.

³ A. has معانی.

⁴ B. : علمای هند.

بباید دانست که سَنَپَادَن، (بحرروف و حرکات مذکوره،) در اصطلاح¹ کلمه را گویند که بهیچ یکی² از ازمندۀ ثلثه، که ماضی و حال و استقبال بود، تعلق نداشته باشد - و آن بر دو گونه است - اول آنکه³ در دلالت معنی محتاج بلفظ دیگر نبود - مثل رَام، که نام یکی از دیوتاهای مشهوره ایشانست - و جَل بمعنی آب، و امثال آن - و این نوع کلمات را سَنَپَادَن گویند - و در اصطلاح عربی اسم نامند - دویم آنکه در دلالت معنی محتاج بلفظ دیگر بود، مثل پَر، (بفتح بای عجمی خفیفه و سکون را) بمعنی علی و بر - و امثال آن - و این نوع کلمات را بَرَت نامند، 31b. (fol. 31b) (بکسر بای موحده خفیفه⁴ و سکون را و تالی فوقانی 31b. خفیفه -) و در اصطلاح عربی حرف گویند *

قسم سیوم، در بیان کَرْتَب و آن متجزی است بشش جزو *

جزو اول در تعریف کَرْتَب و تقسیم آن *

بباید دانست که کَرْتَب، (بحرروف و حرکات مذکوره،) در اصطلاح ایشان فعل را گویند - و فعل بمعنی چیزی کردن بود - و آن کلمه باشد که یکی از ازمندۀ ثلثه که ماضی و حال و استقبال بود تعلق داشته باشد - و ازمندۀ⁷ ثلثه مذکوره را در اصطلاح ایشان تَرکَال نامند، (بکسر تالی فوقانی خفیفه و سکون را و کاف تازی خفیفه ممدوده و لام -) و آن بر پنج گونه است *

1 C. has ایشان.

2 B. omits از.

3 B. : سرور دلالة .

4 B. : و .

5 B. : قسم .

6 A. omits the rest of the sentence.

7 B. : و .

اول بُهوت، (ببای موحده ثقیله مضموم و واو معروف و تایی فوقانی خفیفه -) دریم بَرْتَمَان، (بفتح بای موحده¹ خفیفه و سکون را و تایی فوقانی خفیفه موقوف و میم مددوده و نون -) سیوم بَهوگمه، (بفتح بای موحده ثقیله و کسر واو و تشدید کاف ثقیله -) چهارم گَرَبَا، (بکسر کاف تازی خفیفه و سکون را و یای تختانی مددوده -) پنجم گَرَت، (بکسر کاف تازی خفیفه و سکون را و تایی فوقانی خفیفه -) *

جزو دویم، در بیان بُهوت *

بباید دانست که بُهوت، (بحروف و حرکات مذکوره²) در اصطلاح ایشان فعل ماضی را گویند - و فعل ماضی آن بود که بزمان گذشته تعلق داشته باشد - اما فعل ماضی لازمی ایشان بر چهار صیغه³ میآید - 32a. و فعل لازمی (fol. 32a) آن بود که فعل بفاعل تمام شود و بمفعول تجاوز نکند *

صیغه اول آیو، (بالف مددوده و یای تختانی مضموم و واو مجهول -) و آن مشترک است میان واحد مذکر³ غایب و حاضر و واحد مذکر نفس متکلم - دویم آئی، (بالف مددوده و همزه ملینه و یای مجهول -) و آن مشترک است میان تثنیه و جمع مذکر غایب و حاضر و نفس متکلم مع الغیر - سیوم آئی، (بالف مددوده و همزه ملینه و یای معروف -) و آن مشترک است میان واحد مؤنث غایب و حاضر و واحد مؤنث

¹ خفیفه is omitted in A. and C.

² آبد in B.; this می is often avoided in B. ³ غایب is omitted in C.

نفس متکلم - چهارم أَئِينٌ (بالف ممدوده و همزه ملینه و یای معروف و نون مغنونه -) و آن صیغه مونث است - و مشترک است میان تنذیه و جمع و غایب و حاضر و نفس متکلم مع الغیر *

و فعل ماضی متعدی ایشان نیز همان بر چهار صیغه میآید - و فعل متعدی آن بود که فعل بفاعل تمام نشود و بمفعول¹ تجاوز کند - اما صیغه های فعل مذکور بحسب اختلاف مفعول مختلف گردد - یعنی اگر مفعول مذکر بود صیغه فعل را مذکر خوانند، و اگر مونث بود مونث خوانند - چنانکه اگر مفعول واحد مذکر بود، گویند: مَاریو، (بیمیم ممدوده و رای مکسوره و یای² مشمومه و سکون وار -) و اگر واحد مونث (fol. 32b) بود، گویند: ماری، (بیمیم ممدوده و رای مکسوره 32b. و یای معروف) و علی هذا القیاس باقی صیغه ها *

جزو سیوم در بیان برتمان *

بباید دانست که برتمان، (بحررف و حرکات مذکوره) در اصطلاح ایشان فعل حال را گویند - و فعل حال آن بود که میان زمانه گذشته و آئینده متوسط باشد - و فعل حال ایشان بر چهار صیغه میآید - اول کرت هی، (بکاف تازی خفیفه و رای مفتوحترین و تایی فوقانی خفیفه و فتح ها و سکون یای تعنانی -) و آن مشترک است میان واحد مذکر و مونث غایب و حاضر - دویم کرت هین (باعراب

1 B. : نکند.

2 B. omits from مشمومه to مکسوره.

مدکوره و فتح‌ها و سکون یای تختانی و نون مغنونه) - و آن مشترک است میان مذکر و مونث و تثنیه و جمع غایب و نفس متکلم مع الغیر - سیوم کرت هُو، (باعراب مدکوره و هلی مضموم و واو مجهول) - و آن مشترک است میان نثنیه و جمع مذکر و مونث حاضر - چهارم کرت هُون، (باعراب مدکوره و ضم‌ها و واو معروف و نون مغنونه -) و آن صیغه واحد نفس متکلم بود - و در هر چهار صیغه مدکوره در لفظ کرت اگر تایی فوقانی خفیفه را مضموم بخوانند، صیغه مذکر شود و اگر مکسر بخوانند صیغه مونث شود *

جزو چهارم در بیان بهرگه *

بباید دانست که بهرگه، (بحروف و حرکات مذکوره) در اصطلاح ایشان فعل مستقبل را گویند - و فعل مستقبل آن بود که بزمان آینده 33a تعلق داشته باشد - و فعل مستقبل (fol. 33a) ایشان بر هشت صیغه ¹ میآید - اول کری گو - (بکاف تازی خفیفه و رای مفتوحین و سکون یای تختانی ² و کاف عجمی خفیفه مضموم و واو مجهول -) و آن صیغه واحد مذکر بود، و مشترک است میان غایب و حاضر - دوم کریغی، (بکاف تازی خفیفه و رای مفتوحین و سکون یای تختانی و نون مغنونه و کاف عجمی خفیفه مکسر و یای مجهول -) ³ و آن مشترک است میان نثنیه و جمع مذکر غایب و نفس متکلم مع الغیر - سیوم کروگی، (بکاف تازی خفیفه و رای مفتوحین و سکون واو و بائی حررف

1 صیغه واحد مذکر بود. B. 2 و نون مغنونه. B. 3 اند. B.

و حرکات مذکوره -) و آن صیغه مذکر حاضر بود - و مشترک است میان
 تثنيه و جمع - چهارم کُرُون گو - (بکاف تازی خفیفه مفتوح و رای مضموم
 و واو معروف و نون مغذونه و کاف عجمی خفیفه مضموم و واو مجهول -)
 و آن صیغه واحد مذکر نفس متکلم بود - پنجم کُرُون گی ، (بکحروف
 و حرکات مذکوره و کاف عجمی خفیفه مکسور و یای معروف -) و آن
 صیغه واحد ¹ مونث نفس متکلم بود - ششم کَرِي گی ، (بکاف تازی
 خفیفه و رای مفتوحین و سکون یای نحتانی (fol. 33b) و کاف 33b.
 عجمی خفیفه مکسور و یای معروف ،) و آن صیغه واحد مونث بود ،
 و مشترک است ² میان حاضر و غایب - هفتم کَرِينِگِي ، (بکاف تازی
 خفیفه و رای مفتوحین و سکون یای نحتانی و نون مغذونه ، و باقی
 حروف و اعراب مذکوره -) و آن صیغه مونث بود و مشترک است میان
 تثنيه و جمع غایب و نفس متکلم مع الغیر - هشتم کَرُونِگِي ، (بکاف تازی
 خفیفه و رای مفتوحین و سکون واو و باقی حروف و اعراب مذکوره)
 و آن صیغه مونث حاضر بود و مشترک است میان تثنيه و جمع *

جزو پنجم ، در بیان کَرِيَا *

بباید دانست که کَرِيَا ، (بکحروف و حرکات مذکوره ،) بر چهار گونه

³ است - اول سَم بهار - (بفتح سین مهمله و سکون میم و یای موحدۀ

ثقیله ممدوده و واو -) و آن اثبات فعل ماضی بود ، مثل آیو ، (بکحروف

¹ omitted in A. and B.

² omitted in A. and B.

³ omitted in B.

و حرکات مذکوره) و امثال آن - دویم آسم بهاو ، (بفتح همزه و باقی حروف و حرکات مذکوره) و آن نفی فعل ماضی بود ، مثل فایو ، (بنون مفتوح و الف ممدوده و باقی حروف و حرکات مذکوره) و امثال آن - سیوم بهاو ، (بحروف و حرکات مذکوره) و آن اثبات فعل حال و استقبال بود - مثل گرت هئی و گری گو ، (بحروف و حرکات مذکوره) و امثال آن - چهارم 34a. آنبهاو ، (بفتح همزه (fol. 34a) و سکون نون و باقی حروف و حرکات مذکوره) و آن نفی فعل حال و استقبال بود - ایشان برای نفی و نهی نون مفتوح یا لفظ نا ، بنون ممدوده در اول کلمه ¹ بیفزایند *

جز و ششم در بیان گرت *

بباید دانست که گرت ، (بحروف و حرکات مذکوره) در اصطلاح ایشان مفعول را گویند - و مفعول آن بود که فعل بر آن واقع شود - و ایشان در آخر مفعول ها لاحق کنند - مثل هنیو رام راونه " یعنی زد رام راون را " - و گاه مفعول را مقدم بر فاعل ذکر کنند ، مثل هنیو راونه رام - " و گاه های ضمیر مفعول را از آخر کلمه حذف نمایند ، مثل هنیو رام راون - " و درین محل تقدیم فاعل بر مفعول اولی بود ، و الا نظر بر قرینه و قیاس معنی کنند *

قسم چهارم در بیان گرتا *

بباید دانست که گرتا ، (بفتح کاف تازی خفیفه و سکون را و تلی نوتانی خفیفه ممدوده) در اصطلاح ایشان فاعل را گویند - و فاعل کننده

فعل باشد - و آن بر دو گونه است - اول سَوَادِهِيْنَ، (بفتح سین مهمله ممدوده با وار مشمومه و دال ثقیله مکسوره و یای معروف و نون) - دویم پَرَادِهِيْنَ، (ببای عجمی خفیفه مفتوح و رای ممدوده و باتی حروف و حرکات مذکوره) - سَوَادِهِيْنَ، (بصروف و حرکات مذکوره) در اصطلاح ایشان فاعلی (fol. 34b) را گویند که خود فعل کند - مثل کاجی، 34b. (بکاف و جیم تازیین خفیفتین بارل ممدوده و ثانی مکسوره و یای معروف) یعنی 'کار کننده' - و پَرَادِهِيْنَ، (بصروف و حرکات مذکوره) فاعلی را گویند که برای کردن فعل حکم بدیگری کند - خواه بامر و خواه بنهی - چنانکه صیغه امر و نهی ما - و امر فرمودن بود مرکسی را¹ به کاری، و نهی باز داشتن باشد مرکسی را از کاری *

و امر حاضر ایشان بر سه صیغه میآید - اول کَر، (بفتح کاف تازی خفیفه و ضم را -) و آن صیغه امر واحد مذکر حاضر بود - دویم کَرِ، (بفتح اول و کسر ثانی) و آن صیغه امر واحد مؤنث حاضر بود - سیوم کَرَه، (بفتح اول و ثانی و ضم ها) و آن مشترک است میان مذکر و مؤنث و تثنیه و جمع حاضر - و امر غایب ایشان نیز بر سه صیغه میآید - اول کَرِی، (بفتح اول و ثانی و سکون یای تکتانی³ -) و آن صیغه امر واحد غایب بود - و مشترک است میان مذکر و مؤنث⁴ - دویم کَرِیْن، (بفتح اول

1 B. omits ى. 2 omitted in B.

3 B. misplaces here: و نون مغنونه.

4 B. adds: و تثنیه و جمع و نفس منکلم مع الغیر: which belongs to the 2nd case, omitted in B.

و ثانی و سکون بای تختانی و نون مغفونه -) و آن صیغه امر غایب بود و مشترک است میان مذکر و مؤنث و تثنیه و جمع و نفس متکلم مع الغیر - سیوم کُرُون، (بفتح اول و ضم ثانی و راو معروف و نون مغفونه -) و آن صیغه امر غایب واحد نفس متکلم بود - و نهی حاضر 35a. و غایب ایشان همان (fol. 35a) شش صیغه امر¹ حاضر و غایب بود، و بزیادتی نون مفتوح یا نون ممدوده در اول صیغه - و احتیاج بتفصیل آن نیست *

نوع سیوم در بیان پُرْلَنگ *

بباید دانست که پُرْلَنگ، (بضم بای عجمی خفیفه و سکون را کسر لام و نون مؤنثه و کاف عجمی خفیفه،) در اصطلاح ایشان مذکر را گویند - و مذکر بمعنی مرد و نر باشد - و آن بر دو گونه است - اول آنکه علم باشد و مقابل² آن مؤنث بود - مثل رام و کانه، بمعنی دیوتاهای مشهوره - و علم آن بود که نام شخصی معین باشد - دویم آنکه در آخر اسم مذکر³ غیر علم الف لاحق کنند - مثل مرگا که در آخر لفظ مرگ، بمعنی آهو، الف لاحق کنند، و امثال آن *

نوع چهارم در بیان اَسْتَوِي لَنگ *

بباید دانست که اَسْتَوِي لَنگ، (بفتح همزه و سکون سین مهمله و تایی فوقانی خفیفه⁴ و رای متصله مکسور و بای معروف و باتی حروف و حرکات مذکوره،) در اصطلاح ایشان مؤنث را گویند - و مؤنث بمعنی

¹ A. omits حاضر.

³ A. and B. omit عبر.

² B. has او for آن

⁴ R. مفتد.

زن و ماده باشد - و آن¹ نیز بر دو گونه است - اول آنکه علم بود، یعنی نام شخصی باشد معین، مثل سینا و رآدها که نام دو زنی است مشهور، و امثال آن - دوم آنکه علم نباشد، و آن نیز بر دو گونه است - اول آنکه مقابل آن مذکر و نر بود، مثل تَرَنگَنِي، (fol. 35b) بمعنی 'ماده اسپ' - 35b. و هَسَنَتِنِي، بمعنی 'ماده'² فیل، و امثال آن - دوم آنکه مقابل آن مذکر و نر نباشد، مثل بیار، بمعنی 'باد'، و اگن، بمعنی 'آتش'، و امثال آن - و قسم اخیر مونث سماعی است - استعمال آن تعلق باستماع محاوره دارد -³ چه بعضی چیزها را مونث استعمال کنند و بعضی چیزها را مذکر، چنانکه گفته شد - و مذکر مثل جَل، بمعنی 'آب'، و امثال آن *

پس، چون خواهند که پُرلنگ را اَسْتَرِي لِنگ کنند، یعنی مذکر غیر علم را مونث کنند، لفظی چند در آخر اسم مذکر لاحق نمایند تا مذکر مونث گردد - و آن الفاظ این است - اول آ، (بالف ممدوده -) مثل بَردها، (بکسر بای موحده خفیفه و سکون را و دال ثقیله ممدوده)، یعنی 'زن پیر' - چه بَرده⁴ بمعنی 'مرد پیر' باشد - و امثال آن - و پوشیده نماید که الف در آخر کلمه بَردها، در اصل آ بالف ممدوده بوده است - و الف ممدوده فی الحقیقت در الف⁵ است - چون آن را با کلمه بَرده لاحق کردند، الف اول در حالت درج معذرف گشت، یک

¹ B. omits نیز. ² B. has 'است' for فیل.

³ B. omits from چه بعضی ... down to آن.

⁴ B. often confuses between بمعنی and بمعنی, here we have بمعنی.

⁵ B. omits است.

¹ الف باقی ماند، بردها شد - چه قاعدۀ کلیه است که لفظی که در اول آن همزه بود، چون آن را با کلمۀ دیگر لاحق نمایند، همزه در حالت درج معذوف گردد - دویم ای، (بهمزه مکسوره و یای معروف،) مثل 36a دیوی، (بدال خفیفۀ مکسور و یای مجهول و واو مکسور (fol. 36a)

و یای معروف،) یعنی 'زن دیو' و امثال آن - سیوم آنی، (بالف ممدوده و نون مکسور و یای معروف،) مثل ردرانی، (بضم را و تشدید دال خفیفه و رای متصله ممدوده،) یعنی 'زن ردر' و ردر عموماً بمعنی دیو باشد و خصوصاً مهادیو را گویند، و امثال آن - چهارم نی، (بنون مکسور و یای معروف،) مثل ترنگنی، (بضم تالی فوقانی خفیفه و رای مفتوحه و نون منونه و کاف عجمی خفیفه مفتوح یا موقوف،) یعنی 'ماده اسپ' و امثال آن - و گاه باشد که یای معروف از آخر آن ساقط گردد و نون باقی ماند، مثل ترنگن و امثال آن *

نوع پنجم در بیان نپتسک لنگ *

بباید دانست که نپتسک لنگ، (بکسر نون و بضم بای عجمی خفیفه و نون منونه و فتح سین مهمله و سکون کاف تازی خفیفه، و باقی حروف و حرکات مذکوره،) در اصطلاح ایشان خنثا را گویند، یعنی ² آنکه در حقیقت نه مرد باشد و نه زن - و آن در محاورۀ ایشان چند

¹ B. omits الف.

² B. omits آن.

³ In B. blank space is left down to زن و نه ...

اسمی است معدود که ایراد آن موجب¹ تطویل است - از آنجمله یکی كُنْدَل است و كُنْدَل، (بضم کاف تازی خفیفه و نون منونه و دال مثقله مفتوح و لام) بمعنی 'حلقه' باشد و امثال آن - و استعمال آن مخصوص معارزهٔ سَهْسَكِرَت است² و در بهاکها مستعمل نیست *

366. نوع ششم در بیان (fol. 36b) بُه بَجْن *

بباید دانست که بُه بَجْن، (بضم بای موحدۀ خفیفه و سکون ها و فتح³ بای موحدۀ و جیم عجمی خفیفتین و نون) در اصطلاح ایشان جمع را گویند - و ایشان ما فوق واحد را جمع اعتبار کنند - و آن چنان بود که در آخر حرف مفرد حرف نون لاحق کنند، و حرف ما قبل نون را اگر ساکن یا موقوف باشد بحرکت فتح متحرک گردانند - مثل کَرَن و پَگَن، بمعنی 'دست ها' و 'پایها' که مفرد آن کَر و پَگ است، و امثال آن - مگر کلمه‌ای که در آخر آن الف باشد، که الف بهیچ حال متحرک نگردد، مثل کَلَّان، بمعنی 'زنان بدکله'، که مفرد⁴ آن کَلَّان است، (بضم کاف تازی خفیفه و کسر لام و نای فوقانی مثقله ممدوده) و امثال آن - و کلمه که در آخر آن واو ساکن یا یای تحتانی ساکن باشد، آن واو و یا را گاه بحال ساکن گذارند و گاه⁵ بحرکت فتح متحرک گردانند، مثل سَکَهین

1 ... کندل Again in B. space is left blank down to

2 B. omits به. 3 B. omits بای 4 B. omits آن.

5 B. has کَلَّان. 6 B. omits فتح بحرکت.

و بِهْتُون، بمعنی 'زنانِ مصاحبه'، که مفرد آن سَهْبِي و بِهْتو ست،
و امثال آن - و گاه بالف و نون جمع کفند، مثل سَكْبِيَان، بمعنی 'زنانِ
مصاحبه'، و امثال آن *

نوع هفتم، در بیان اسمی اشارات، یعنی اسمیکه جانب کسی بدان
اشاره کفند *

باید دانست که در اصطلاح ایشان اسمی اشاره هفت است -
37a. اول رَا، (بواوِ ممدوده،) و آن برای اشاره واحد غایب بود (fol. 37a)
و بمعنی 'آن' باشد *

دویم تَا، (بتای فوقانی خفیفه ممدوده،) و آن نیز برای اشاره
واحد غایب بود، بمعنی 'آن' باشد *

سیوم يَا، (بیای تحتانی ممدوده،) و آن برای اشاره واحد حاضر بود
و بمعنی 'این' باشد *

چهارم جَا، (بجیم تازی خفیفه ممدوده،) و آن برای اشاره واحد
غایب بود، و بمعنی 'هر که' باشد *

پنجم أَنْ، (بضم همزه و نون،) و آن^۳ برای اشاره جمع غایب بود
و بمعنی 'آنها' باشد *

ششم إِنْ، (بکسر همزه و نون،) و آن برای اشاره جمع حاضر بود
و بمعنی 'ایشان' باشد *

1 B. omits leaving space خفیفه ممدوده.

2 B. has آمده instead of همزه.

3 B. omits: و آن برای اشاره جمع غایب بود ششم این و نون.

هفتم چِن، (بکسر جیم تازی خفیفه و نون) ¹ و آن برای اشاره
جمع غایب بود و بمعنی 'هر کسان' باشد *

و اسمی اشاره هفتگانه مذکوره مشترک است میان مرد و زن
نوع هشتم، در بیان پَد بَرَت *

بباید دانست که پَد بَرَت، (ببا و دال خفیفین بفتح اول و سکون
ثانی و کسر بای موحده خفیفه و سکون را و تایی فوقانی خفیفه) در
اصطلاح ایشان کلام را گویند - و مرکب از دو کلمه کلام بود، مثل 'رام آبر'
(برای ممدوده و میم موقوفه و الف ممدوده و بای ² تحتانی مضموم و واو
مجهول) و امثال آن *

نوع نهم، در بیان سَم بَدَّه *

³ بباید دانست که سَم بَدَّه، (بفتح سین مهمله و سکون میم و فتح
بای موحده خفیفه و نون منوئه و دال ثقیله) در اصطلاح ایشان ترکیب
اضافی را گویند، ⁴ و ترکیب اضافی ترکیبی بود که در آن کلمه اول را بکلمه
ثانی نسبت کنند - و در اصطلاح (fol. 37b) کلمه اول را مضاف گویند،
37b. و کلمه ثانی را مضاف الیه - و ترکیب اضافی اهل هند مرکب از سه کلمه
باشد - مثل 'پوت رام کو' (ببای عجمی خفیفه مضموم و واو معروف و تایی
فوقانی خفیفه موقوف و رای ممدوده و میم موقوف و کاف تازی خفیفه
مضموم و واو مجهول) یعنی 'پسر رام' و امثال آن - پس کلمه پوت

¹ و آن B. omits.

² B. omits تحتانی.

³ A. omits ببدده بباید دانست که سم

⁴ B. omits ترکیب اضافی.

مضاف باشد و لفظ رام مضاف الیه و لفظ کو در آخر آلت نسبت است، بجای لام مکسور در عربی، مثل 'غلام لزیب' و کسرۀ آخر کلمه مضاف در فارسی 'مثل غلام زید' - و هر گاه در هندی مضاف الیه را بر مضاف مقدم گردانند، کلمه کو را که آلت نسبت است، در میان آرند و گویند: 'رام کو پوت' و امثال آن - در این محل گاه باشد که آلت نسبت را حذف نمایند و گویند: 'رام پوت' و امثال آن *

نوع دهم "در بیان حروف و کلماتیکه در اوایل و ² اواسط و اواخر اسماء معانی مختلفه بخشند" و آن منقسم است بدو قسم *

قسم اول "در بیان حروفیکه در اوایل و اواسط و اواخر اسماء معانی مختلفه بخشند" و آن منجزی است بدو جزو *

جزو اول "در بیان حروفیکه در اوایل و اواسط اسماء معانی مختلفه بخشند":

حرف همزه مفتوحه در اوایل اسماء فایده معنی نفی و سلبیت دهد² - و آنرا در اصطلاح ایشان ناس گویند، یعنی 'نفی' (بنور 38a ممدوده و سین مهمله)، مثل (fol. 38a) اَجَان، (بجیم تازی خفیفه ممدوده و نون) یعنی 'نادان' و امثال آن - چه جان بمعنی 'دانائی' و دانا، بود - و الف در اواسط اسماء فایده معنی توالی و تواتر بخشند، مثل چلاچل، (بفتح جیم عجمی خفیفه و لام ممدوده، و ایضاً جیم عجمی خفیفه مفتوح و لام ثانی) یعنی 'روازر' و این الف در فارسی

¹ B. omite اواسط.

² A. has the marginal note بمعنی نیست شدن.

نیز مستعمل است - حرف بای موحدۀ خفیفهٔ مکسوره، در اوایل اسماء نیز افادۀ ¹ معنی نفی و سلبیت کند - مثل بَكَلٌ، (— بکاف تازی خفیفهٔ مفتوح و لام،) یعنی 'بیقرار و بی آرام، چه کَلٌ بمعنی 'قرار و آرام' باشد - حرف سین مهملهٔ مفتوح، در اوایل اسماء ² فایدهٔ معنی معیت و همراهی دهد - مثل سَجَلٌ، (— بجیم تازی خفیفهٔ مفتوح و لام،) یعنی 'سیراب و شاداب، چه جَلٌ بمعنی 'آب، باشد - و گاه افادۀ معنی لیاقت و قابلیت کند، مثل سُپُوتٌ، (— ببای عجمی خفیفهٔ مضموم و واو معروف و تالی فوقانی خفیفه،) یعنی 'پسر قابل و رشید' - و سین مذکور باین معنی جز این لفظ دیگر بگوش فرسیده - و سین مهملهٔ مضموم، در اوایل اسماء ³ افادۀ معنی خوش و خوب کند، - مثل سُبَّاسٌ (— ببای موحدۀ خفیفهٔ ممدودهٔ و سین مهمله،) یعنی 'خوشبوی' و امثال آن - حرف کاف تازی خفیفهٔ مفتوحه، در اوایل (اسماء) فایدهٔ معنی عدم لیاقت و قابلیت بخشد - مثل کُپُوتٌ، (بحروف (fol. 38b) و حرکات مذکوره،) یعنی پسر 'ناقابل 386. و نالایق' - و کافِ مذکورهٔ باین معنی نیز بغیر این لفظ دیگر بگوش برسیده - و کاف مضمومه، در اوایل اسماء افادۀ معنی 'بدو ناخوش، کند، امثل کُرَنَگٌ، (— بفتح را و نون منورهٔ و کاف عجمی خفیفه،) یعنی 'بد رنگ، و امثال آن - حرف نون مکسور در اوایل اسماء فایدهٔ معنی

¹ افایدهٔ معنی B.

² ماندهٔ معنی B.

³ ماندهٔ معنی B.

نَفَى و سَلْبِيَّتْ دهد، مِثْل فَلَجٍ، (— بلام مفتوح و جيم تازی ¹ خفیفه،) یعنی 'بی شرم و حیا' و امثال آن، چه لَجٍ و لَاجٍ بمعنی 'شرم و حیا' بود * جزو دویم در بیان "حروفیکه در اواخر اسماء معانی مختلفه بخشند":—

حرف الف، در اواخر اسماء فایده معنی وصفیت و فاعلیت دهد، مِثْل کِنْتَا، (بکاف تازی و بای موحده خفیفتین، باول مفتوح و ثانی مکسور، و تالی فوقانی خفیفه ممدوده،) یعنی 'شاعرو موصوف بصفه شاعری'، - و امثال آن - چه کَبْتٌ بمنی 'شعر' باشد - و مانند دِیوَا، (بدال خفیفه مکسور و بای مجهول و وار ممدوده،) یعنی 'دهنده و موصوف * بصفه دهندگی'، - و گاه ² بخصوصه برای تانیث آید - مِثْل بَرْدَهَا، (بکسر بای موحده خفیفه و سکون را و دال ثقیله ممدوده،) یعنی 'زن پیر، چه بَرْدَه 'مرد پیر' را نامند، کما ذکرناه - و گاه باوجود آن افاده معنی وصفیت و فاعلیت 39a کند، 'مِثْل گَرَبَا، (بفتح کاف عجمی خفیفه و (fol. 39a) سکون را و بای موحده خفیفه ممدوده،) یعنی 'زنی موصوف بصفه غرور و غرور کننده، و امثال آن، چه گَرَبٌ بمعنی 'غرور' باشد - و گاه ³ افاده معنی تذکیر ⁴ و نری کند، مِثْل مَرَّکَا، (بکسر میم و سکون را و کاف عجمی خفیفه ممدوده،) یعنی 'آهوی نر، و امثال آن - و در آخر

¹ A. omits یعنی خفیفه.

² B. has صیغه instead of بصفه.

³ B. بخصوصیه

⁴ B. مانند.

⁵ A. has باشد.

⁶ B. تذکیر.

عَلَمَ فَايِدَةً مَعْنَى نَدَا بَعْضُهَا - وَ نَدَا أَنْ بُوَدَ كَمَا كَسَى رَا فَرِيَادَ كَفَنَدَ -
 مِثْلَ رَامَا، يَعْنَى 'أَي رَامَ'، وَ امْتَالِ أَنْ - وَ اِيْنِ الْفِ نَدَائِيَهْ دَرِ فَارْسِي
 وَ عَرَبِي نِيْزِ مَسْتَعْمَلِ اسْت - حَرْفِ بَائِي عَجْمِي خَفِيْفَهْ دَرِ اَوَاخِرِ
 اَسْمَاءِ فَايِدَهْ مَعْنَى صَاحِبِي وَ خَدَاوَنْدِي بَعْضُهَا - مِثْلَ بُهَوْبَ، (بَائِي
 مَرْحَدَهْ ثَقِيْلَهْ مَضْمُوْمَ وَ رَاوِ مَعْرُوْفَ) يَعْنَى 'صَاحِبِ وَ خَدَاوَنْدِ زَمِيْنِ' -
 وَ امْتَالِ أَنْ - چَهْ بُهَوْبِ مَعْنَى 'زَمِيْنِ'، بَاشَدَ - حَرْفِ تَائِي فَوْقَائِي خَفِيْفَهْ
 دَرِ اَوَاخِرِ اَسْمَاءِ فَايِدَهْ مَعْنَى مَصْدَرِي دَهْدَ، مِثْلَ كَنْتَ، (بِكَافِ
 عَجْمِي خَفِيْفَهْ وَ نُوْنِ¹ مَفْتُوحَتِيْنِ) يَعْنِي 'شَمَرْدَنْ وَ شَمَارَ كَرْدَنْ' - وَ امْتَالِ
 أَنْ - حَرْفِ تَائِي فَوْقَائِي مَثَقَلَهْ دَرِ اَوَاخِرِ اَسْمَاءِ فَايِدَهْ مَعْنَى فَاعِلِيَّتِ
 دَهْدَ - مِثْلَ كِهِيوَتْ، (بِكَافِ تَازِي ثَقِيْلَهْ مَكْسُوْرَ وَ يَائِي مَجْهُوْلَ وَ وَاوِ
 مَفْتُوحَ) يَعْنَى 'رَاَنْدَنْدَهْ كَشْتِي' - وَ دَرِ اَخْرَ تَائِي مَذْكَوْرَ وَاوِ مَعْرُوْفَ
 نِيْزِ لَاحِقَ كَفَنَدَ - مِثْلَ كِهِيوَتْو - وَ امْتَالِ أَنْ - حَرْفِ جِيْمِ تَازِي خَفِيْفَهْ
 دَرِ اَوَاخِرِ اَسْمَاءِ فَايِدَهْ مَعْنَى 'زَاْدَهْ شَدَنْ وَ پِيْدَا شَدَنْ' (fol. 39b) دَهْدَ - 39b.
 مِثْلَ بَارَجَّ، (بِبَائِي مَرْحَدَهْ خَفِيْفَهْ مَمْدُوْدَهْ وَ رَائِي مَفْتُوحَهْ) يَعْنَى
 'زَاْدَهْ آبَ'، وَ امْتَالِ أَنْ - وَ اَنْرَا² بَرِ گَلِ كَنْوَلِ وَ اَنْچَهْ اَزِ اَبِ پِيْدَا شُوْدَ
 اَطْلَاقَ كَفَنَدَ - چَهْ بَارَ مَعْنَى 'آبَ'، بَاشَدَ - حَرْفِ دَالِ خَفِيْفَهْ مَكْسُوْرَهْ
 دَرِ اَوَاخِرِ اَسْمَاءِ اَفَاْدَهْ مَعْنَى ظَرْفِ مَكَانِ كَفَنَدَ مِثْلَ بَارَدَ، (بِبَائِي مَرْحَدَهْ
 حَفِيْفَهْ مَمْدُوْدَهْ وَ رَائِي مَفْتُوحَهْ -) مَعْنَى 'اَبَر' - وَ امْتَالِ أَنْ - چَهْ بَارَ،

¹ A. reads و نون صغرنونه

² B. omits بارج.

³ B. omits آب زاده.

⁴ B. omits down to اطلاق کنند

چنانکه مذکور شد، بمعنی¹ 'آب' باشد - و دال ثقیله نیز افاده همان
 معنی کند - مثل أَبْدَدَ (بفتح همزة و نون² مغنونه و ضم بای
 موحدۀ خفیفه³ -) بمعنی 'دریا' - و امثال آن، چه أَنْب بمعنی 'آب'،
 باشد - و قاعدۀ کلیه است که دال خفیفه مکسورۀ در آخر اسم⁴ آب
 افادۀ معنی ابر کند - و دال ثقیله در آخر آن افادۀ معنی دریا
 کند - حرف کاف تازی خفیفه در آخر اسماء فایده معنی فاعلیت
 کند - مثل سَبَّوْکَ (بسین مهمله مکسور و یای مجهول و واو مفتوح -) ،
 بمعنی 'خادم' - و امثال آن، چه سَبَّوْ و سَبَّوْا بمعنی 'خدمت'، باشد -
 و گاه بود که کاف مذکورۀ فایده معنی مصدری دهد، مثل بَيْدَهْکَ،
 (بفتح بای موحدۀ خفیفه و سکون یای تحتانی و فتح دال ثقیله -) ،
 یعنی 'طبابت' - و امثال آن - کاف عجمی خفیفه در اواخر اسماء
 فایده معنی راه و روش و رفتار⁴ بخشد - مثل أَرْگَ (بضم همزة و فتح
 40a را -) ، یعنی 'راه' (fol. 40a) رونده بسینه، چه أَرْ بمعنی 'سینه'، باشد -
 و آنرا بر ماو اطلاق کنند - و امثال آن - حرف نون در اواخر اسماء
 فایده معنی مصدری دهد - مثل جَلَّنَ، (بجیم عجمی خفیفه و لام
 مفتوحین -) ، بمعنی 'رفتن و طریقه و رواج' - و امثال آن - چه جَلَّ
 و جَلَّ بمعنی 'رفتار و طریقه'، باشد - و گاه افادۀ معنی فاعلیت کند -
 مثل مَوْهَنَ، (بمیم مضموم و واو مجهول و های مفتوح -) ، بمعنی

¹ B. omits down to مفتوحه و رای مفتوحه .

² B. and C. have منونه .

³ B. omits خفیفه .

⁴ A. and B. omit آب .

'فریبنده'، و امثال آن - چه موره بمعنی 'فریفتگی'، بود - و افاده معنی جمع نیز کند - مثل کَرَن (بکاف تازی خفیفه و رای مفتوحین -) یعنی 'دست ها' - و امثال آن، چه کَر بمعنی دست باشد - و فایده معنی تانیث نیز بخشد، مثل تَرَنگَن (بضم تالی فوقانی خفیفه و فتح را و نون منونه و کاف عجمی خفیفه مفتوح -) یعنی 'ماده اسپ' - و امثال آن چه تَرَنگ بمعنی 'اسپ'، باشد، کما ذکرناه - حرف واو معروف در اواخر اسماء افاده معنی فاعلیت کند - مثل پَاهَرُو (ببای عجمی خفیفه ممدوده و هلی موقوف و رای مضموم -) یعنی 'پاسبان' - و امثال آن، چه پَاهَرُو و پَهرا بمعنی 'پاس و نگهبانی'، باشد - حرف هلی مکسور در اواخر اسماء افاده معنی مفعول به کند - مثل وَاة، (بواو¹ ممدوده -) یعنی 'او را'، و امثال آن، چه وَا بمعنی 'او'، باشد - حرف بای معروف در اواخر اسماء فایده معنی نسبت دهد - (fol. 40b) ² مثل اَجْمِيرِي، (بفتح همزه و سکون جیم تازی خفیفه 40b. و میم مکسور و یای مجهول و لی³ مکسور) یعنی 'منسوب با جمیر' و امثال آن - و اجمیر⁴ نام شهر یست مشهور در هند - و این یا در فارسی نیز مستعمل است - و گاه فایده معنی صفت و فاعلیت دهد - مثل گَرَبِي، (بفتح کاف عجمی خفیفه و سکون را و بای موحد) خفیفه مکسور -) یعنی 'موروف بصفه غرور یا غرور کننده' - و

¹ A. has باشد for بخشد.

² B. omits مثل.

³ A. has مهمله for مکسور.

⁴ A. and B. omit نام.

امثال آن، چه گَرَبٌ بمعنی 'مرور' باشد - و گاه این یا ¹ افادۀ معنی
تانیث کند - مثل دِیوی، (بدال خفیفه مکسور و یای مجهول و واو
مکسور—) یعنی 'زن دیو'، کما ذکرناه *

قسم دریم "در بیان کلماتیکه در اوایل و اواخر اسماء فایده معانی
مختلفه بخشند" ² و آن متجزی است بدو جزو
جزو اول "در بیان کلماتیکه در اوایل اسماء فایده معانی مختلفه
بخشند" *

"کلماتیکه در اوایل اسماء فایده معنی ندا دهند" و ندا آن بود که
کسی را فریاد کنند کما ذکرنا و آن ده کلمه است *

اول هی، (بهایی مکسوره و یای مجهول) مثل هی رام، و
امثال آن - دویم آهی، (بفتح همزه، و باقی حروف حرکات مذکوره)،
مثل آهی رام، و امثال آن - سیوم هو، (بهایی مضموم و واو مجهول)،
مثل هورام، و امثال آن - چهارم آهو، (بفتح همزه، و باقی حروف و
حرکات مذکوره) مثل آهو رام، و امثال آن - پنجم ای، (بهمزه مکسوره
و یای مجهول) مثل ای رام، و امثال آن - و این در فارسی نیز
مستعمل است - ششم ای هو، مرکب از ای و هو، (بصرف و حرکات
41a. مذکوره) مثل ای هو (fol. 41a) رام، و امثال آن - هفتم آری (بفتح
همزه و رای مکسوره و یای مجهول) مثل آری رام، - و این کلمه را

¹ A. and B. have فایده. ² B. omits down to جزو اول.

در ندای مونت بیای معروف خوانند، مثل 'آری سَهِی' و امثال آن - و سَهِی' (بسین مهمله مفتوح و کاف تازی ثقیله مکسور ویای معروف،) بمعنی 'زنی مصاحبه، باشد - هشتم ری' (بدون همزه اول،) مثل 'ری رام' - و این کلمه را نیز در ندای مونت بیای معروف خوانند - مثل 'ری سَهِی' و امثال آن - نهم ای ری¹ مرکب از ای و ری' (بحروف و حرکات مذکوره) مثل 'ای ری رام' - و در این نیز برای ندای مونت کلمه ری را که جزو دریم است بیای معروف خوانند - مثل 'ای ری سَهِی' و امثال آن - دهم آری ای مرکب از آری و ای (بحروف و حرکات مذکوره) مثل 'آری ای رام' - و در این نیز برای ندای مونت کلمه آری را که جزو اول است بیای معروف خوانند - مثل 'آری ای سَهِی' و امثال آن *

"کلماتیکه در اوایل اسماء فایده معنی نفی و سلبیت دهند" و آن

ده کلمه است:

اول نر' (بنون مکسور و را) مثل نرَبهو (بفتح بای موحدۀ ثقیله و سکون واو) یعنی 'بیخوف و ترس' - و امثال آن - چه بهو بمعنی 'خوف و ترس' باشد - دریم آن (بهمزه مفتوح و نون) مثل آنرس (برای مفتوحه و سین مهمله) یعنی 'بیمرگی و بیدوقی' و امثال آن - چه رس بمعنی 'ذوق و مزه بود' *

1 A. omits down to مثل.

41b. جزو دویم "در بیان کلماتیکه در اواخر (fol. 41b) اسماء فایده

معانی مختلفه بخشند" *

"کلماتیکه در اواخر اسماء فایده معنی صاحبی و خداوندی بخشند"

و آن ده کلمه است:

اول وَأَنْتَ (بواو مفتوحه و نون منونه¹ و تالی فوقانی خفیفه)
 مثل 'رُؤْپَا وَ أَنْتَ' (برای مضموم و واو معروف و بای عجمی خفیفه
 موقوف) یعنی 'صاحب حسن و جمال' و امثال آن - چه رُؤْپَا بمعنی
 'حسن و جمال' باشد - و گاه برای مذکر در آخر کلمه مذکور الف
 لاحق کنند و گویند: 'رُؤْپَا وَ أَنْتَا' - و برای مؤنث یای معروف
 لاحق نمایند و گویند: 'رُؤْپَا وَ أَنْتِی' و امثال آن - دویم کَارَ (بکاف
 تازی خفیفه ممدوده و را) مثل کُنْکَارَ (بضم کاف عجمی خفیفه
 و سکون نون -) یعنی 'صاحب علم و هنر' و امثال آن - چه
کُنْ بمعنی 'علم و هنر' باشد - سوم پَالَ (ببای عجمی خفیفه
 ممدوده و لام) مثل بُهوپَالَ (ببای موحدۀ ثقیله مضموم و واو
 مجهول و قیل معروف) یعنی 'صاحب و خداوند زمین و ملک'
 و امثال آن - و آن را بر پادشاه و زمیندار و صاحب ملک اطلاق
 کنند - چه بُهوپَ بمعنی 'زمین' باشد - چهارم پَتَ (ببای عجمی و تالی
 فوقانی خفیفین باول مفتوح) مثل مَهی پَتَ (بمیم مفتوح و های
 مکسور و بای معروف -) یعنی 'صاحب و خداوند زمین و صاحب

مملکت، - و امثال آن - و آن را ¹ نیز بر پادشاه و زمیندار و صاحب ملک
 اطلاق کنند - چه مَهِی و (fol. 42a) مَه، (بهای مکسوره بدون یای 42a.
 آخر) بمعنی 'زمین' بود - و قاعده کلیه است که کلمه پَت در آخر
 اسم زمین و مرد و عالم افاده معنی راجا یعنی پادشاه کند - و در آخر
 اسم ستاره و شب افاده معنی ماله نماید، مثل مَهِی پَت، چنانکه
 گذشت - و نَر پَت، (بفتح نون و سکون را -) و جَگَت پَت، (بجیم
 تازی و کاف عجمی خفیفترین مفتوحترین و سکون تالی فوقانی خفیفه -)
² و نِچَپَتر پَت، (بنون مکسور و فتح جیم عجمی ثقیله و تالی فوقانی
 خفیفه مشدده و رای منصله -) و نِس پَت، (بکسر نون و سکون سین
 مهمله ³ -) و امثال آن - پنجم اِیس، (بهمزه مکسوره و یای معروف
 و سین مهمله -) و چون آنرا با کلمه دیگر وصل کنند، همزه را در حالت
 درج حذف نمایند - چه قاعده کلیه است که هر کلمه که در اول آن همزه
 بود، چون آن را با کلمه دیگر وصل کنند همزه را در حالت درج حذف
 نمایند - مثل مَهِیس، (بمیم مفتوح و های مکسور و یای مجهول -)
 یعنی 'صاحب و خدارند زمین' و امثال آن - و آن را نیز بر پادشاه
 و زمیندار و صاحب ملک اطلاق کنند - چه مَهِی و مَه، چنانکه گذشت،
 بمعنی 'زمین' باشد - ششم اِیسر، (بهمزه مکسوره و یای معروف و سین

¹ A. and B. omit 'نیز'.

² B. omits down to فوقانی خفیفه.

³ B. again omits from here down to مهمله next.

مهمله مضموم و را،) در سَهْتَسَكْرَت آن را بشین معجمه استعمال کنند -
 42b. مثل كَابِيسْرُ بكاف تازی و بای موحده خفیفین، بارل ممدوده (fol. 42b)
 و ثانی مفسور و یای معروف—،) یعنی 'صاحب و خداوند شعر، و امثال
 آن - چه كَاب بمعنی 'شعر، باشد - هفتم اِنْد، (بهمزه مكسوره و نون
¹ مغنونه و دال خفیفه،) مثل نَرْدَد، (بنون مفتوح و رای مكسور—،)
 یعنی 'صاحب و خداوند مردان—، و امثال آن - چه نَر بمعنی 'مرد،
 باشد - هشتم رَاج، (برای ممدوده و جیم تازی خفیفه،) مثل كَب رَاج،
 (بکاف تازی و بای موحده خفیفین، بفتح اول و سکون ثانی،)
² یعنی 'ملک الشعرا، چه كَب بمعنی 'شاعر، باشد - و امثال آن - نهم
اَیْت، (بفتح همزه و سکون یای تکتانی و نای فوقانی خفیفه،) مثل
دَهْلِیْت، (بدال ائقل و لام مفتوحین و سکون یای تکتانی—،) یعنی
 'صاحب و خداوند ³ سپر، و امثال آن - چه دَهَال بمعنی 'سپر، باشد -
 دهم اَرْت، (بهمزه ممدوده و واو مفتوحه و نای فوقانی خفیفه،) و آن
 مخصوص مونث است - مثل لَجْهَمَارْت، (بفتح لام و سکون جیم عجمی
 ثقیله و میم ممدوده—،) یعنی 'زنی صاحب دولت، و امثال آن - چه
لَجْهَمِی، (بیای معروف،) بمعنی 'دولت، باشد - و در آخر نای
فوقانی یای معروف نیز استعمال کنند، مثل لَجْهَمَاوْتِی، و امثال آن *

1 A. has مغنونه.

2 B. has بمعنی.

3 B. has مردان و سپر.

”کلماتیکه در اواخر اسماء فایدهٔ معنی فاعلیت بخشند“ و آن پنج کلمه است: اول آیا، (بفتح همزه و تشدید یای تحتانی ممدوده¹) مثل کِهلیا، (بکسر کاف تازی (fol. 43a) ثقیله و فتح لام و تشدید یای تحتانی ممدوده²) یعنی ’بازی کفنده‘ - و امثال آن - چه کِهیل بمعنی ’بازی و لهو و لعب‘ باشد - دویم وآز، (بواو ممدوده و را) مثل کِهَلوآز، (بکسر کاف تازی ثقیله و سکون لام) یعنی ’بازی کفنده‘ - و امثال آن - سیوم آز، (بالف ممدوده و را) مثل کِهَلآز، (بکسر کاف تازی ثقیله³ و لام ممدوده، یعنی ’بازی کفنده‘ - و در آخر آن یای معروف نیز استعمال کفند، مثل کِهَلآری، و امثال آن - چهارم آک، (بالف ممدوده و کاف تازی خفیفه⁴) مثل پیراک،⁵ (بفتح هاء یای عجمی خفیفه و سکون یای تحتانی و رای ممدوده —) یعنی ’شنا کفنده‘ و امثال آن - پنجم آو، (بهمزه مضمومه و واو معروف) مثل بَنو، (بفتح یای موحدۀ خفیفه و تالی فوقانی منقلبهٔ ممدوده —) یعنی ’راه روفده و مسافر‘ و امثال آن *

”کلماتیکه در اواخر اسماء فایدهٔ معنی مصدری دهند“ و آن هشت

کلمه است:

اول بو، (ببای موحدۀ خفیفهٔ مضموم و واو مجهول) مثل بوئبو، (ببای موحدۀ خفیفهٔ مضموم و واو مجهول و لام موقوف —) یعنی

1 B. omits the word کلمه.

2 B. omits down to بواو ممدوده.

3 In B. سکون is spurious here.

4 B. has misplaced یعنی.

5 B. omits بفتح.

‘سخن گفتن’ و امثال آن - دریم آئی، (بالف ممدوده و همزه ملینه و بلی معروف) مثل تَرَنائی،¹ (بفتح تائی فوقانی خفیفه و سکون را 43b و نون ممدوده - یعنی (fol. 43b) ‘جوانی’ و امثال آن - چه تُرُن،² (بفتح تائی فوقانی و ضم را -) بمعنی ‘جوان’ باشد - سیوم آپو، (بالف ممدوده و بلی عجمی خفیفه مضموم و واو مجهول) مثل مُتَّپو، (بیم مضموم و تائی فوقانی مثقله ممدوده) یعنی ‘فرهی’ - و در تعارف روزمره در آخر آن بجای واو مجهول الف استعمال کنند و گویند: مُتَّپا، و امثال آن - چهارم پِن، (ببلی عجمی خفیفه مفتوح و نون) مثل بَالُ پِن، (ببلی موحده خفیفه ممدوده و لام موقوف -) یعنی ‘طفولیت و کودکی’ و امثال آن - و در آخر نون پِن، واو مجهول و نون مغنونه نیز لاحق کنند و گویند: بَالِپِنُون - و در تعارف روزمره بجای واو مجهول الف استعمال کنند و گویند: بَالِپِنَان - پنجم نُون، (بنون مضموم و واو مجهول و نون مغنونه) مثل آرُونُون، (بالف ممدوده و واو موقوفه -) یعنی ‘آمدن’ - و در تعارف روزمره بجای واو الف استعمال کنند، مثل آوَنَان، و امثال آن - ششم پَت، (ببلی عجمی خفیفه مفتوح و تائی فوقانی مثقله) مثل چِکَن پَت، (بجیم عجمی و کاف تازی خفیفتین، بکسر اول و فتح ثانی و سکون نون -) یعنی

¹ In A. though the word is spelt as tarānā'i, it is written as tarunā'i تَرَنَائِي.

² A. corrects the spelling in the margin, which I have given as text here. The actual spelling in the text of the three MSS. has: بفتحتین: (taran).

³ B. omits the word پَت.

'رعنائی و زیبائی و خود نمائی، و امثال آن - هفتم آپ، (بالف
 ممدوده و بای عجمی خفیفه،) مثل ملاپ، (بمیم مکسوره و لام
 ممدوده -) یعنی 'برخوردن و ملاقات کردن' (fol. 44a) و امثال آن - 44a.
 هشتم آو، (بالف ممدوده و وار،) مثل بناو، (بفتح بای موحده خفیفه
 و نون ممدوده -) یعنی 'ساختن و آراستن' - و امثال آن *
 "کلماتیکه در اواخر اسماء فایده معنی وصفیه دهند" و آن ده
 کلمه است :

اول تائی، (بتای فوقانی خفیفه ممدوده و همزه ملینه و یلی
 معروف،) مثل سیامتائی، (بکسر سین مهمله ممدوده بایلی مشمومه
 و میم موقوفه -) یعنی ¹ 'صفت سیاهی، و امثال آن - چه سیام بمعنی
 'سیاه' باشد - و آن را بدرون جزو دویم که ای باشد نیز استعمال کنند،
 مثل سیامتا و امثال آن - دوم آت، (بالف ممدوده و تلی فوقانی
 مثقله،) مثل چکذات، (بجیم عجمی و کاف تازی خفیفترین، بکسر اول
 و سکون ثانی و نون ممدوده -) یعنی 'صفت دهنیه و چربی، و امثال
 آن - سیوم آرت، (بالف ممدوده و وار مفتوحه و تلی فوقانی مثقله،)
 مثل مهراوت، (بکسر میم و سکون ها و رای ممدوده -) یعنی 'صفت
 انوئیّت و زنی، - و امثال آن - چه مهري، (بکسر اول و سکون ها و رای
 مکسور و یلی معروف،) بمعنی 'زن' باشد - چهارم آس، (بالف

ممدوده و سین مهمله، (مثل مَنهَس)، (بمیم مکسور و تایی فوقانی اثقل ممدوده —)، یعنی 'صفت حلاوت و شیرینی، و امثال آن - پنجم ایل، 444 (بهمزه مکسوره و یای معروف و لام) برای (fol. 44b) مذکر در آخر¹ لام واو مجهول لاحق کذند² و گویند: رَنگیلو، (بفتح را و نون³ مغنونه و کاف عجمی خفیفه مکسور و یای معروف —)، یعنی 'مردی موصوف بصفه رنگینی،⁴ - و در تعارف روزمره بجای واو الف استعمال کذند، مثل رَنگیلا، و امثال آن - و برای مونث یای معروف لاحق نمایند و گویند: رَنگیلی، یعنی 'زنی موصوف بصفه رنگینی، و امثال آن - ششم سار، (بسین مهمله ممدوده و را)، مثل مَلَنَسار، (بکسر میم و فتح لام و سکون نون —)، یعنی 'موصوف بصفه بر خورد و ملاقات - هفتم کا، (بکاف تازی خفیفه ممدوده)، و آن مخصوص بمونث و زن است - مثل اَبَسارِکا، (بفتح همزه و سکون بای موحده ثقیله و سین مهمله ممدوده و رای مکسوره) یعنی 'زنی موصوف بصفه فسق و بد کاری، چه اَبَسار بمعنی 'فسق و بد کاری' بود - و امثال آن - هشتم ایون، (بالف ممدوده و یای تحتانی مضموم و واو مجهول و نون مغنونه)، مثل دِهَنایون، (بکسر دال اثقل و تایی فوقانی مثقله ممدوده —)، یعنی 'صفت و قاحت و بیشرمی' - و امثال آن - نهم اول، (بهمزه مضمومه و واو مجهول و لام)، - برای مذکر در آخر لام واو مجهول لاحق

¹ A. omits لام.⁶ ² B. has گردانند. ³ B. and C. have مغنونه.

⁴ B. omits the text down to the next word رنگینی.

نمایند و گویند: مَجْهُولُو (بمبم مفتوح و جیم تازی ثقیله مضموم و واو مجهول -) یعنی 'مردی موصوف بصفه میانگی' - و در متعارف¹ بجای واو الف استعمال کنند و گویند: مَجْهُولَا - و امثال آن - و برای مونت در آخر لام (fol. 45a) یای معروف لاحق نمایند و گویند. 45a. مَجْهُولِي - و امثال آن - دهم ارهان، (بهمزه مضمومه و واو مجهول و های ممدوده و نون مغنونه -) برای مذکر، بعد ازها الف استعمال کنند، مثل بَهْگوهان، (بفتح بای موحده ثقیله و ضم کاف عجمی² خفیفه و واو مجهول) یعنی 'مردی موصوف بصفه سرخی نیمرنگ' چه بَهْگوا، (بفتح اول و سکون ثانی و واو ممدوده) 'سرخ و نیم رنگ' را گویند - و برای مونت بعد ازها بجای الف یای معروف استعمال کنند - مثل بَهْگوهین، یعنی 'زنی موصوف بصفه مذکوره' - و امثال آن *

"کلماتیکه در اواخر اسماء فایده معنی تصغیر دهند" - و تصغیر در اصطلاح عرب مر کسی را خُرَد و حقیر کردن است - و آن چهار کلمه است:

اول وَا (بواو ممدوده) مثل لَکْگَروَا، (بفتح لام و نون⁴ مغنونه و کاف عجمی خفیفه مفتوح و سکون را -) یعنی 'شوخک' - و امثال

¹ A. and B. have تعارف. ² B. omits خفیفه.

³ As spelt, the word should have been written without the final مغنونه نون, thus: بهگویی; nevertheless, the correct reading is just as given.

⁴ B. and C. have منونه.

آن، چه لَنَكْرَ بمعنی 'شوخ' باشد - و برای تصغیر مونث بجای واو یا استعمال کنند، (بیای تعناتی ممدوده،) مثل گَکَرِیَا، (بکانین 456 عجمیین خفیفین مفتوحین و سکون را—) یعنی 'سبوچه' و امثال آن - چه گَاکَر بمعنی 'سبو' باشد - و یای مذکوره برای مذکر افاده معنی نسبت کند - مثل کَفْرَجِیَا، (بکاف تازی fol. 456) خفیفه و نون مفتوحین و سکون واو و جیم تازی خفیفه موقوف—) یعنی 'مردی منسوب بکَفْرَج، و امثال آن - و کَذَوِج نام شهریست مشهور در هند - در وای (برای ممدوده،) مثل مِیْهَرَا، (بیمیم مسکور و یای مجهول و هلی موقوف—) یعنی 'بارانگ' - و امثال آن - سیوم اَرِنَا، (بهمزه مفتوحه و سکون واو¹ و نون ممدوده،) مثل دُهِتَوْنَا، (بضم دال اثقل و فتح تالی فوقانی مثقله و سکون واو—) یعنی 'پسر کوچک و خرد، و امثال آن - چه دُهِتَوْنَا، (ناول مضموم و واو مجهول و تالی فوقانی مثقله ممدوده،) بمعنی 'پسر' باشد - چهارم اَوْت، (بهمزه مضمومه و واو معروف و تالی فوقانی مثقله،) برای مذکر، واو مجهول در آخر آن لاحق کنند و گویند: کَلَوْتُو، (بفتح کاف تازی خفیفه و لام مضمومه و واو معروف—) یعنی 'سیاهک' - و گاه بجای ² واو معروف³ واو مجهول نیز استعمال کنند - مثل بَهْرَوْتُو، (بفتح بای موحده ثقیله و رای مضمومه و واو مجهول—) یعنی 'پشتار'

¹ B. omits down to سکون واو.

² A. and B. omit واو.

³ B. omits down to مجهول واو بجای.

گرچک، - و امثال آن - و در هر دو صورت در تعارف روزمره در آخر بجای واو مجهول الف استعمال کنند - مثل کَلؤا و بهروتا، و امثال آن - و برای مونت بجای الف یای معروف لاحق نمایند، مثل کَلؤی و بهروتی و امثال آن *

46a. "کلماتیکه در اواخر اسماء فایده معنی (fol. 46a) دارندگی

بخشند" و آن در کلمه است:

اول دَهر، (بدال ثقیله مفتوح و را،) مثل گِردَهر، (بکسر کاف عجمی، خفیفه و سکون را² -) یعنی 'دارنده کوه' و امثال آن - و گردَهر نام کانه است، چه گویند کانه در وقتی کوه را بر سر دست گرفته بود، از آن باز او را گردَهر نامیدند - و کلمه مذکور در آخر اسم زمین افاده معنی کوه کند - مثل دَهرادَهر، (بفتح دال ثقیله و رای ممدوده -) یعنی 'دارنده زمین' - چه دَهر بمعنی 'زمین' باشد، و امثال آن - دویم دَهری، (بدال ثقیله ممدوده و رای مکسور و یای معروف) مثل جَئادَهری، (بجیم تازی خفیفه مفتوح و تایی³ فوقانی منقله ممدوده -) یعنی 'دارنده جَئ، و امثال آن - و جَئ گیسوهای بهم چسپیده و یک لخت گشته باشد *

"کلماتیکه در اواخر اسماء فایده معنی دهندگی بخشند" و آن نیز

در کلمه است:

¹ B. omits بهروتی

² B. omits را.

³ B. omits فوقانی.

اول دَائِي، (بدال خفیفه ممدوده و همزه مایینه و یای معروف،) مثل دُکهدَائِي، (بضم دال خفیفه و سکون کاف تازی ثقیله —) یعنی 'رنج و آزار دهنده' و امثال آن - دویم دَائِک، (بدال خفیفه ممدوده و همزه مایینه و کاف تازی خفیفه،) مثل سُکهدَائِک، (بضم سین مهمله و سکون کاف تازی ثقیله —) یعنی 'آرام دهنده' و امثال آن *

"کلمتیکه در اواخر اسماء فایده معنی کنندگی دهند" و آن نیز دو کلمه است :

46b. اول (fol. 46b) کَر، (بکاف تازی خفیفه مفتوح و را،) مثل دَنگَر، (بکسر دال خفیفه و سکون نون —) یعنی 'روز کننده' و امثال آن - آن را بر آنتاب اطلاق کنند - دویم کَرْتَا، (بفتح کاف تازی خفیفه و سکون را و تایی فوقانی خفیفه، ممدوده،) مثل گُن کَرْتَا، (بضم کاف عجمی خفیفه و سکون نون —) یعنی 'نفع و فایده کننده' و امثال آن *

"کلمتیکه در اواخر اسماء فایده معنی غارت و غصبیه و بودگی دهند" و آن نیز دو کلمه است :

اول هَر، (بهایی مفتوحه و را،) مثل مَن هَر، (بفتح میم و سکون نون —) یعنی 'غارت کننده دل و دلربا' - و امثال آن - و در آخر آن نون نیز لاحق کنند و گویند مَن هَرَن - و برای مونس در آخر نون یای معروف لاحق کنند، گویند: مَن هَرَنِي، یعنی 'زنی دلربا' - دویم هَرْتَا، (بفتح ها و سکون را و تایی فوقانی خفیفه ممدوده،) مثل بَی هَرْتَا، (ببای موحده خفیفه ممدوده و یای تصنایی معروف —) یعنی 'دور کننده باد و باد بر' - و امثال آن *

هَارُ، (بهای ممدوده و را،) کلمه ایست که در اواخر اسماء فایده
معنی لیاقت و سزاواری دهد - مثل هون هار، (بهای مضموم و واو
مجهول و نون موقوف —) یعنی 'شدنی و لایق و سزاوار شدن' -
و امثال آن *

أَوْتُ، (بفتح همزة و سکون واو و تالی فوقانی مثقله،) کلمه ایست
که در اواخر اسماء فایده معنی آلتینه دهد - مثل کِسَوْتُ، (بکسر کاف
تازی خفیفه و ² سکون ³ سین مهمله و فتح نون و سکون واو —) یعنی
'چیزی که بدان (fol. 47a) دهقانی کرده شود، و امثال آن - چه کسان، 47a.
(بکسر کاف تازی خفیفه و سین مهمله ممدوده و نون،) بمعنی 'دهقان'
باشد - و گاه برای مذکر در آخر آن الفی لاحق کنند و گویند: کَجَهْرَتَا،
(بفتح کاف تازی خفیفه و جیم عجمی ثقیله و سکون واو —) یعنی
'چیزی که بدان ستر عورت کنند' - چه کچه، (بکاف تازی خفیفه
ممدوده و جیم عجمی ثقیله،) بمعنی 'عورت' ⁴ و کش ران باشد - و برای
مونث یای معروف لاحق نمایند، مثل کَسَوْتِي، (بکاف تازی خفیفه
و سین مهمله مفتوح و سکون واو —) یعنی 'چیزی که بدان عیار زر و نقره
گیرند' - و امثال آن - چه کَس، (بافتح،) بمعنی 'عیار گرفتن بود' -
و گاه کلمه مذکور افاده معنی ظرفیت کند - مثل کَجَرَّتِي، (بکاف و جیم

¹ In B. کسرت is spurious here. ² A. and B. omit سکون.

³ B. omits down to next سین مهمله ممدوده.

⁴ A. has the note بعنی محل پوشیدنی.

⁵ A. has the marginal note: کش کاف فارسی مکسور بغل را گویند: *Kaš-i-rān*, means 'the groin', and *kaš* also means 'arm-pit' or 'groin'.

تازیان خفیفترین، بفتح اول و سکون ثانی و فتح را و سکون واو —) یعنی
'چیزی که در آن سرمه نگاهدارند، و امثال آن *

بِن، (ببای موحده خفیفه مکسور و نون) کلمه ایست که در اواخر
اسماء فایده معنی بی و نون و غیره و جز دهد، مثل لال¹ بِن، (بلامین،
بلام اول ممدوده و ثانی موقوف —) یعنی 'بی معشوق' و امثال
آن - و لال² بمعنی 'معشوق' باشد - و گاه در آخر نون الف و نون مغذونه
نیز بیفزایند و گویند: لال³ بِنان - و گاه هر دو لفظ مذکوره را در اول اسم
آوردند و گویند: بِن لال³ و بِنان لال³، و امثال آن *

476. سالا، (بسین مهمله و لام fol. 476) ممدودتین، کلمه ایست
که در اواخر اسماء فایده معنی ظرف مکان دهد - مثل دهرم سالا،
یعنی 'جای عبادت و خیرات و دینداری و خدا پرستی' - و امثال
آن - و گاه آن را بدون الف آخر استعمال کنند - مثل تکسال، (بفتح
تای فوقانی مثقله و سکون کاف تازی خفیفه —) یعنی 'جای سکه
زدن و عیار گرفتن زر و نقره' - و امثال آن *

آهَدَد، (بالف ممدوده و های مفتوحه و نون² مغذونه و دال
خفیفه) کلمه ایست که در اواخر اسماء فایده معنی شامه و بوی دهد -
مثل مَجْهَلَا هَدَد، (بفتح میم و سکون جیم³ عجمی ثقیله و لام ممدوده —)
یعنی 'رایحه کوبه مانند بوی ماهی' و امثال آن *

¹ B. omits بن.

² A. has مغذونه

³ A. omits عجمی.

جَرِّ (بجیم عجمی خفیفه مفتوح و را) کلمه ایست که در آخر اسم درخت افاده معنی آهو و بوزینه کند - مثل ¹ رُکْجَرِّ (برلی مضموم و واو معروف و کاف تازی ثقیله موقوف—) و امثال آن - و در آخر اسم صحرا و بیابان نیز افاده همان معنی و مردم صحرائی و بیابانی کند - مثل بَنْجَرِّ (بفتح بای موحده خفیفه و سکون نون—) و امثال آن - و در آخر اسم آب افاده معنی ابر و باران کند، مثل ² جَلْجَرِّ (بفتح جیم تازی خفیفه و سکون لام—) و امثال آن - و در آخر اسم شب افاده معنی ³ جَدَّه کند، مثل نَسْجَرِّ (بکسر نون و سکون سین مهمله—) - و امثال آن *

مَئِي (بیم مفتوح و همزه مکسوره و یای معروف) کلمه ایست (fol. 48a) که در اواخر اسماء فایده معنی کثرت و انبوهی دهد - 48a. مثل جَلْ مَئِي (بجیم تازی خفیفه مفتوح و لام—) یعنی 'رود بار و دریا بار' - و امثال آن - چه جَلْ بمعنی 'آب' باشد *

أَنْسِ (بهمزه مفتوحه و نون ⁴ منونه و سین مهمله) کلمه ایست که در اواخر اسماء فایده ⁵ معنی حصه و بهره دهد، مثل دَسْوَانْسِ

¹ Though the word is spelt as rukh-car, it is written rŭkh-car.

² B. omits نون.

³ B. omits down to the word نَسْجَرِّ.

⁴ A. has اَجْنَه which is incorrect.

⁵ A. has مَعْنُونَه, which is also correct so far the pronunciation of the word is concerned.

⁶ A. omits معنی.

(بفتح دال خفیفه و سکون سین مهمله و واو ممدوده و نون مغنونه—)
یعنی 'دهم حصه' - و امثال آن *

اَوْتِي، (بفتح همزة و سکون وار و تالی فوقانی خفیفه مکسور
و یای معروف) کلمه ایست که در اواخر اسماء فایده معنی اندازه
و مقدار دهد - مثل سَمَجَّهَوْتِي، (بفتح سین مهمله و سکون میم
و فتح جیم تازی ثقیله و سکون وار—) یعنی 'اندازه و مقدار فهمیدن' -
و امثال آن *

